TWENTY-EIGHT PAGES

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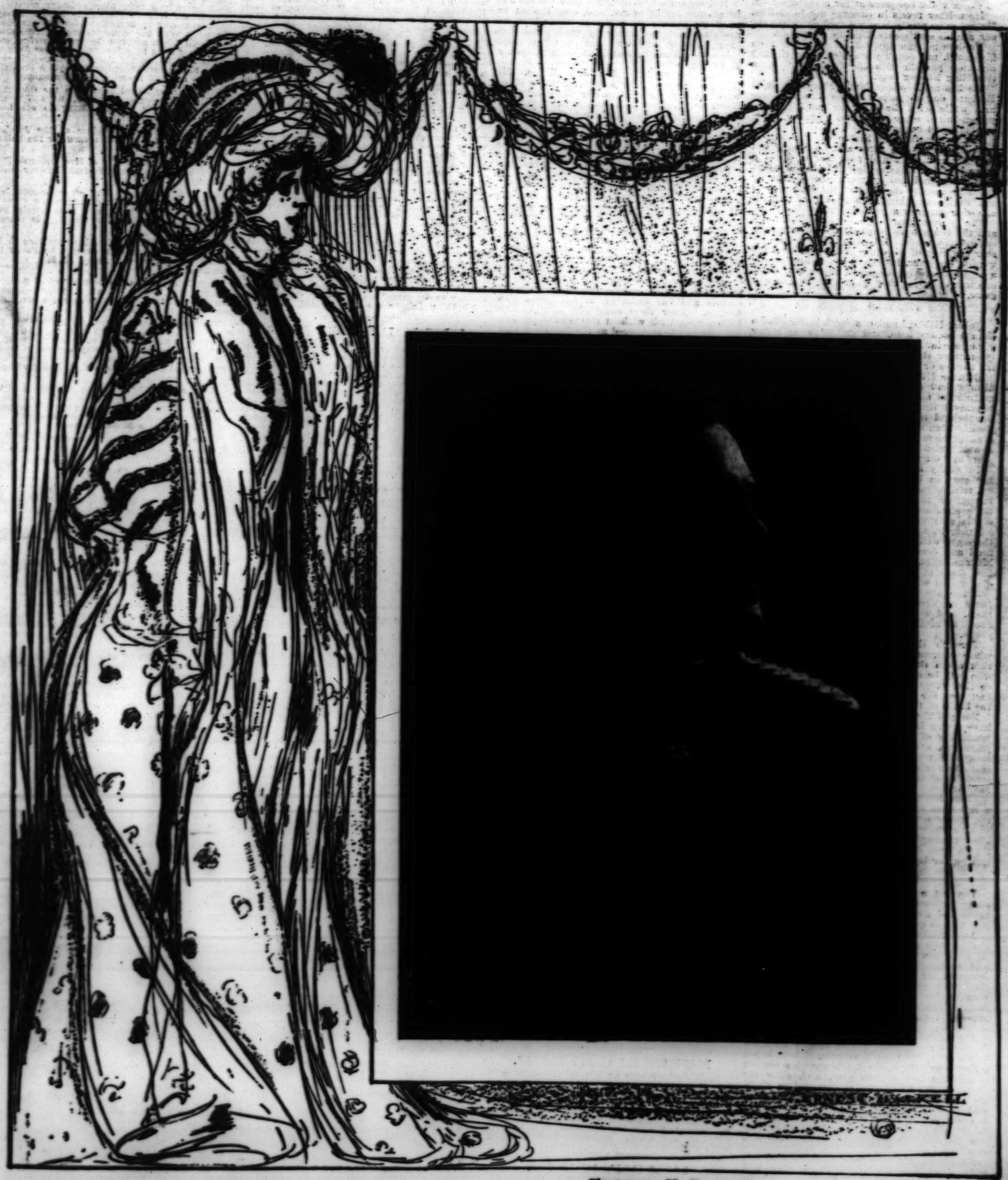

HANDEL U. PHASBY.

The Matinee Girl

Jim Bludso is one of the healthiest and wholesomest matinee heroes that we have had to throw violet bouquets at for many a season.

He neither revels in carnage nor in clothes. He wears no pretty lace-trimmed shirt bosoms, nor are his sentiments done up in sachets.

He does not pin any villains *à brochette* on his sword, nor does he breathe hoarse English accented passion into the back hair of a trembling leading lady.

He has no Newfoundland or faithful Saint Bernard dog to gather to his side with one arm while with the other he encircles some golden-haired stage child and sings to her of rainbows and butterflies.

On the contrary, he has to wear singularly unbecoming clothes, utter many ruggedly put together sentiments, and now and then lift a stage boy that looks as though he might weigh a good hundred and forty pounds. In the interim he goes to the back of the engine room and works some kind of a lever that reminds one of a pump or a patent churn.

These were great days on the Mississippi, and the boats were fearfully and wonderfully constructed craft. But Jim Bludso was the star engineer of his time and when his hand was on the lever, his foot on the throttle and a nigger "sat" on the safety valve, why every one was easy, for they knew that Bludso was game.

Robert Hilliard makes a much better Bludso than a society hero, and shines to far better advantage in the homely garb of the Pike County engineer than he would in gun-metal evening clothes or a fluffy little frill.

Because Hilliard wears his clothes well and always had a beautiful buttonhole and a magnificent manner off the stage, managers as a general thing concluded that this was his line behind the footlights. So they made a Beauty Man of him and insisted on his doing drawing-room stunts and showing off the very newest wrinkles in pant-lines, English waistcoats and dinner coats.

In reality he is a genuine Remington type, not only in looks but in temperamental peculiarities, mannerisms and voice. He never has shown to such picturesque advantage on the professional stage as in the good old days of his amateur starship, when he used to do a flying leap from the flies to the center of the stage with a red poncho bound about his head and demanded free life and free air of his audiences, who became warmed up to a fine stage of enthusiasm that Hilliard in a dinner coat was never known to waken.

Actors are continually being hampered with parts unsuited to them—clothes unsuited to them, and sentiments that they utter with about as much convincing force as a graphophone.

Through three and sometimes four acts whole companies of intelligent looking actors rant about the deadly beauty of the heroine, who may be anything but beautiful—so much so that every time the allusion is made the fact that she is not beautiful is rubbed into the brain of the auditors.

Some of the cleverest men on the stage who have grown famous in the past through their conditions of roles fitted to them by artist-managers, are made nothing short of ridiculous with parts, costumes and speeches that suit them about as well as a Millie James specialty at the Children's Theatre would suit May Irwin.

Therefore, when you see an actor fitted with a role that suits even as well as Bludso fits the broker-actor now working the lever of the *Prairie Belle* on Fourteenth Street, you feel like uttering tremendous cheers in the hope that a good example may set other managers looking for better fits for their stars.

You get a good-looking actor in an especially well-made array of togs from a good tailor and a consciousness will creep over him that this is quite enough to give the audience.

Any number of the women actors are carried by their gowns and get to depend on them. A good gown, a somewhat startling accent and a drawing-room manner, and they are equipped for the dramatic field—at least, so they think and so, sometimes, their managers seem to think. But, after a siege of this sort of play, it becomes so wearisome and boring and superficial, that one longs for a circus, Buffalo Bill or something with whoops in it.

Jim Bludso is what one might call an old-fashioned melodrama, but in reality its absolute simplicity makes it artistic. There is not a line of rant in it, the heroic speeches are not drawn out into gallery play, and, after the first act, you who have been steeped in Frohmanised Pinero, Mansfeldian Shakespeare and some of the recent weird things we have been given with the tag of German adaptation to them, will find yourselves drawing in deep breaths of fresh Fourteenth Street air and wondering why it is.

Once in a while we get these drifts of artistic simplicity—sometimes in a play and sometimes in an actor. Miss Fay Davis in Imprudence was one of the charming recent expositions of apparently unstudied grace of attitude and expression, of voice and smile. When she held her hands out to the lover of the play she gave you the impression that she was giving him her hands and wasn't caring a hang what the audience thought of it.

Now that Hilliard has emerged from the dress-coated school of stage heroes, purposely beautiful and not allowed to forget it by the playwright, the costumer or the stage-manager, we may hope to see him in something Remingtonesque and natural, a Ransom's Folly hero, holding up a stage coach in a cloak and black masque, or a reformed cowboy *à la* Clay in Soldiers of Fortune.

Hilliard could probably give us a better Clay than Edeson did—for artist as Edeson is, he didn't look the part. In make-up he gave us G. D. Gibson's hero foreshortened, rather than Davis' or his own conception.

On the other hand, if you give the role of some decent, respectable citizen, without any trace of wild Indian in him, to Hilliard he would prove, and has proved in the past, rather disappointing, while Edeson is covered with medals from his performances in just this line.

It was not until Remington began to illustrate Richard Harding Davis' heroes that we commenced to understand that they might be real live men after all. Remington's picture-men have breath in their nostrils and fire in their eyes—they are something more than line and broad margins, and they have no nobby styles to deceive you.

Anything that Remington illustrates Hilliard can probably play better than any actor of the day, for he looks the part and probably feels it under his ornate waistcoats, otherwise we should have had some touch of his Bludso earnestness in the dressy roles he has always been called upon to play.

But separate him from his good clothes and he at once begins to act, and, even though we must go to Fourteenth Street to see him, we are glad that the plunge in Wall Street has taught him in some way that pure hearts are more than Knox hats and simple faith than a Budd tie.

Broadway might sniff at Jim Bludso. He is somewhat too virile a type for those of us who have grown used to our fluffy heroes—funny but never vulgar.

We have seen the fluffy hero rise to the apex of his popularity and gradually relapse to a condition of box-office greatness and before his flashing across the dramatic camera there was what was called the "dress-coat actor," whose claim to distinction lay principally in his ability to wear the difficult masculine garb of evening as though he were a tailor's dummy.

The dress-coat actor was created in the time of heavy-weight leading ladies, who, if they should faint in the arms of a modern matinee hero, would keel him over like a ninepin.

But the dress-coat actor chosen as a "support" had to have girth and muscles like iron. All the physical attributes of a prize fighter had to be hidden beneath his attire. He must be a shoulder hitter as well as a lover. However, this type has died out just as the hippy chorus girl has departed to some unknown bourne. After them came the slim leading ladies—reed birds without the toast—and men stars as gentle mannered as the bounders that preceded them were rude.

And now it is possible that something new and Remingtonesque will be the next fashion and the actor will be secondary to the man he is trying to create.

Molds of fashion and of form are all right where they belong, but, despite Mrs. Osborne's well-meaning effort to make of Thespia a clothes horse upon which to show natty models, we must refuse to stand for any such idea.

Somehow I fancied that Hilliard would do Bludso in knickers and golf stockings and some new and fancy silk and linen mixture in the way of a handkerchief. I imagined him holding his nozzle agin' the bank with a putter, and talking Pike County with broad a's and dropped g's.

But it's Bludso that is in Fourteenth Street, and a Bludso that, despite a mature Little Breeches and a Dockstadian Banty Tim, is more full of thrills than a lifetime of Hilliards could command.

THE MATINEE GIRL.

EAGLES' BENEFIT BREAKS RECORD.

The recent benefit performance of the Eagles, held at the New York Theatre, broke all records of such affairs, netting over $14,000. Gallery seats brought as high as $20, and $500 was paid for a box. Almost without exception the most prominent theatrical people in New York either participated or attended. Lillian Russell, assisted by the entire Weber and Fields chorus, was the feature of the performance. Among those who participated were Nat Goodwin, Maxine Elliott, Charles Rose, Mabel Fenton, Sam Bernard, Fay Templeton, Weber and Fields, Eddie Collier, Dan McAvoy, Eddie Foy, John T. Kelly, James T. Powers, the Judge Family, Edna Wallace Hopper, Jerome Sykes, Gus Thatcher, Charles Bigelow, Peter F. Dailey, Harry Kelly, George Fuller Golden, Louis Wesley, Billy Gould, Joe Cawthorne, Robert Hilliard, Stanley Hawkins, Raymond Teal, Hugh Chilvers, Al. Wilson, George Edwards, George Beban, and many another well-known actor and actress.

TO SUCCEED GRETNA GREEN.

On Saturday night Gretna Green, at the Madison Square Theatre, will be withdrawn. In its stead Manager Henry B. Harris will produce The Earl of Pawtucket, a new play by Augustus Thomas. Elisabeth Tyree will appear in the new piece, the title-role of which is to be played by Lawrence D'Orsay. At the close of the run it is said that Mr. Harris will again organize Gretna Green, with Miss Tyree, for a tour of the large cities. The first performance of The Earl of Pawtucket will, it is expected, be given on Feb. 2.

FRED G. LATHAM RESIGNS.

At the close of the season Fred G. Latham, who has been for four years the manager of the Maurice Grau Opera company, will sever his connection with that organization. As his reason for so doing Mr. Latham states that he is influenced solely by a desire to be rid, for a time at any rate, of the cares and responsibilities of operatic management, and when the season is over he will go to Australia, where his wife, a prominent English actress, is now playing.

PROFESSIONALS ATTEND HAMLET.

E. H. Sothern gave on Tuesday a special matinee of Hamlet at which many prominent people were present. Among these were Julia Marlowe, Blanche Bates, Bijou Fernandez, Lotta Linthicum, Hyperia Pryme, Mrs. Kirke La Shelle, Mrs. Frank McKee, May Robson, Charles Richman, E. M. Holland, Robert Harrison, Paul Kester, Fritz Williams, and several members of the Twelfth Night Club.

LAMBS CLUB'S BURLESQUE.

After the theatres had closed their doors on Tuesday night the members of the Lambs Club gambolled through a burlesque of Mr. Pickwick, in which De Wolf Hopper and Digby Bell are now appearing at the Herald Square Theatre.

HANDEL VICTOR PHASEY.

A bandmaster whose ability and successes have won him an enviable reputation not only in his native country, England, but in America as well, is Handel Victor Phasey, whose portrait appears on the front page of this week's Mirror. Mr. Phasey's father was bandmaster to Queen Victoria's private band, established the first military band at the Crystal Palace, and was later leader of the bands of the Earl of Chester's Yeomanry and of the St. George's Volunteers. Thus it can be seen that Mr. Phasey comes naturally by his musical talents. His first visit to this country was as a member of Dan Godfrey's Grenadier Guards Band in 1896, and on his return to England he became leader of the First Essex Artillery Band, after which he secured the conductorship of the Municipal Orchestra in Leamington. On his decision to return to America a large testimonial was tendered him, the affair being under the patronage of the Duke of Westminster, the Earl and Countess of Warwick, and Lord Lea. Mr. Phasey was presented with a medal and baton of gold. Making his first New York appearance at the Waldorf-Astoria, later Mr. Phasey was seen at the Herald Square Theatre, and on both occasions he was exceptionally well received. During the coming Summer Mr. Phasey, who is now a citizen of the United States, will tour with his British Guards Band the principal resorts of the country.

NORTHWESTERN MANAGERS ORGANIZE.

The managers of a large number of theatres in Northern Wisconsin, Michigan, and Northern Minnesota met last week in Minneapolis and organized the Northwestern Managers' Association. The aim of the association will be to improve the business of the theatres represented by securing a better grade of attractions and popular priced productions.

C. D. Marshall, of Duluth, is the President and Charles T. Green, of Minneapolis, is Vice-President. The present members of the organization are P. R. Baker, of Fond du Lac; C. E. Cass, of Wausau; John Williams, of Oshkosh; P. M. Peterson, of Ironwood; A. F. Kuechle, of Marquette; R. J. Butler, of Ishpeming; C. A. Marshall, of Duluth; J. D. Cuddihy, of Calumet; A. J. Rundle, of Iron Mountain; R. J. Kerridge, of Hancock; W. R. Beach, of Sault Ste. Marie, and Charles T. Greene, of Minneapolis.

The organization is beginning earnest efforts which it expects will result in securing the co-operation of every representative house in the Northwest.

MAURICE GRAU TO RETIRE.

At the close of this season Maurice Grau will retire from the management of the Metropolitan Opera House and will go to his Summer home near Paris for a rest of at any rate twelve months.

For the past thirty years Mr. Grau has been ever prominent as an impresario, but now his nervous system is so shattered that his physicians declare that a complete rest is absolutely essential. And, though Mr. Grau states that in a year or more he may return to his former field, it is doubtful if he will ever again take an active part in the production of grand opera.

Mr. Grau's five-year lease of the Opera House expires this Spring, and as yet the directors of the company have not discussed further action. It is rumored that possibly Walter Damrosch or Jean De Reszke may undertake the management of the Metropolitan Opera House and conduct matters in the same lines as has Mr. Grau, but as yet nothing definite has been decided.

UNDUE REALISM IN JIM BLUDSO.

Beneath the stage of the Fourteenth Street Theatre is a reservoir which, in the flood scene of Jim Bludso, receives the turbulent waters of the Mississippi as they swirl through the broken levee. Miss White, who plays Mrs. Bludso, was standing on the banks of the Mississippi at Tuesday evening's performance when suddenly she lost her balance and with a terrified scream fell into the reservoir, while the audience, appreciating the realism of her act, loudly applauded. Robert Hilliard, who was in the wings when the accident occurred, hurried to Miss White's aid and rescued her from the torrent. The curtain was rung down while they changed their clothes and then it was raised again and the performance went on.

CHILD ACTRESS DIES OF BURNS.

Ruby Josephine, a winsome seven-year-old actress, the only child of the eldest of the Payton sisters, who was frightfully burned on Jan. 12 while the company was playing at Chattanooga, Tenn., and died on the following morning, was a clever and dainty little actress and was well known throughout the country, for she had played in Canada, Mexico, nearly every State in the Union, and had made seven trips along the Pacific Coast.

GUSTAV WEIL ARRESTED.

On a charge of obtaining money under false pretenses, Gustav Weil, of 347 West Twenty-eighth Street, who claims to be a theatrical manager, was last week arraigned in the Jefferson Market Court. The complainants, May Douglas and Adelaide Melba, allege that Weil gave them lessons in acting with the understanding that he would secure them engagements and advertising, which, they say, he has not done. Weil was held for further examination.

A PRINCESS OF KENSINGTON.

A Princess of Kensington, which was given its first performance in London on Thursday night, is said to have met with instantaneous success. The piece is by Basil Hood and Edward German and was produced at the Savoy Theatre. Constance Dreyer, an American girl, assumed the leading role and won the highest favor. The English papers prophesy that she will be the most popular light opera singer since the days of Gilbert and Sullivan.

FOR SWORD OR SONG.

A very bewildering production, entitled For Sword or Song, was last week produced in London and it seems to nonplus the critics. It is a decided novelty in theatrical productions, the dialogue being, in a way, versification, and the theme confusing. The piece was written by Robert Legge, Louis Calvert, and Raymond Rose. Julia Neilson, Fred Terry and Louis Calvert play the principal roles.

TO FIX SIZE OF DRESSING ROOMS.

A bill to regulate the size of dressing-rooms was last week introduced at Albany by Assemblyman Hinson. The measure provides that the rooms shall each be eight feet wide, ten feet long and nine feet high, and that the gas jets shall be properly screened. The bill provides that factory inspectors are to see that the law is enforced.

BITTEN BY A PIG.

Julia Martin, a chorus girl in the When Johnny Comes Marching Home company, was on Thursday night bitten by a pig, a property of the play. Blood poisoning has set in and Miss Martin has been compelled to retire from the play. She has been trying formalin as a cure.

PERFORMANCE STOPPED BY INJUNCTION.

Thursday's performance at New Britain, Conn., of The Girl in Blue, was stopped by injunction, the contention being over the appearance of Mlle. De Leon, whom the city authorities had forbidden to play.

REFLECTIONS

Photo by Chickering, Boston.

Isetta Jewel, whose portrait appears above, is a young actress not yet out of her teens, and still she has achieved a degree of success that speaks for her ability and character. Already she has appeared in several Shakespearean roles; in fact, she was the youngest actress that ever played Celia, it is said. And in every part her work has shown more than ordinary merit. At present she is with the Castle Square Theatre Stock company of Boston, whose patrons she is charming with her clever acting and delightful personality. In addition to her theatrical work Miss Jewel finds time for improving employment, and is well known for many characteristic charities. She is fast becoming not only a theatrical but also a social favorite with Bostonians.

Fifty Sunday-school boys from the Church of the Holy Innocents, Hoboken, were Thursday night brought by Father Ewing to see Louis Mann in The Consul.

After the run of Florodora at the Academy The Ninety and Nine will return for the balance of the season.

Dorothy Scott, formerly of Mrs. Osborn's Playhouse, has joined the Western Liberty Belles company.

W. L. Abingdon, the English actor who is to play in Amelia Bingham's company, arrived in New York Friday night and immediately went to Philadelphia, where the company is rehearsing.

Harry Leighton, who has been starring in Rupert of Hentzau, has been engaged by Frank Lea Shortt for Romeo and Juliet at Mrs. Osborn's Playhouse.

Matt Nasher, who has been ahead of Sullivan, Harris and Wood's Fatal Wedding company, has returned to New York to accept a permanent position in the home office.

The Boston Bank Officers' Association will produce on Feb. 2 the musical extravaganza, Baron Nunkacs, written for the organization by R. A. Barnet, the creator of many successful pieces. The production will run for a week, and J. D. Eitinge, H. D. Gardner, and C. C. Dazey will play leading roles.

Thomas G. Leith, proprietor of a circuit of Virginia theatres, has appointed A. S. Dusenberry manager of the circuit. Corlin Shields, formerly manager of the Newport News Academy, will have charge of the Norfolk house.

George Kingsbury, general manager for Henry W. Savage, has gone West to attend the early performances of Ade's Peggy from Paris.

Albert W. Taylor is playing Sir Benjamin Backbite in The School for Scandal with William Owen's company.

Edith Millward is playing the role of Mimi in The Strollers company, the part originated by Marie George.

It is rumored that a theatre may be erected on the site of the William M. Evarts mansion, at Second Avenue and Fourteenth Street.

Robert B. Richards and Louise Josepha were recently married at Yazoo City, Mo.

Harry G. Keenan has resigned as leading juvenile of the Grand Opera House Stock company of Philadelphia, and will go on the road.

E. L. Snader has resigned from the Winchester company and will originate the leading heavy role in Spencer and Aborn's new production of Hearts Adrift.

Mrs. Brown Potter, at a recent meeting of the National Sunday League at Queen's Hall, London, gave a recitation of "Elsa's Prayer" to a piano accompaniment by Adolph Mann.

Marie Barrett has left the One Night in June company at Wheeling, W. Va., and is now resting in Philadelphia.

The Monumental Theatre, at Raleigh, N. C., is now under the management of Roger Flint. The house has been altered and refitted and was opened yesterday by the Mabel Page company.

Zetti Kennedy, prima donna of Fred C. Whitney's production of When Johnny Comes Marching Home, at the New York Theatre, is a graduate of the American School of Opera. Mr. Whitney has his eye on another very promising pupil of the school, Bertha Shalek.

Marie Striker, of The Chaperons company, is said to be a party to a claim for the title to property situated in New York and valued at a million dollars.

Bandmaster Sousa, now in England with his band, has written to the principal English newspapers complaining that pirated editions of his songs are sold by hawkers in the London streets. He states that as he complied with the International Copyright law he expected the English Government to assume the responsibility of protecting his property. "Apparently," he concludes, "no such responsibility exists."

Mrs. W. K. Clifford, the novelist, has contributed a one-act play to the current number of *The Nineteenth Century*. The play is of a very serious order and is modeled on the lines of Ibsen's dramas.

Clara Lavine, who replaced Paula Edwards with The Defender, has had several advantageous offers, one to appear in a new production in Chicago, and another for this city in the Spring.

The American School of Opera and Conservatory of Music has secured for its vocal department Anna Lankow, Frank de Rialp, Theodore Van Yorx, Hugo Bialla, Sylvester T. Ritter, J. Mendelsohn, Charles O. Bassett, and Louise G. Courtney. Edgarde Petri has been engaged for languages and Harry Rowe Shelley for sight reading and harmony. Herman Perlet, William Parry, Elise Saracco, and Louis R. Senac are also connected with the school.

William G. Stewart has accepted from Mrs. H. Harvey, of Guelph, Canada, the manuscript of an opera entitled La Terre Bonne. The piece will be produced by Mr. Stewart's Boston company early this Summer.

Musical Director Charles Zimmerman, of The Wizard of Oz, made use of a novel device last week at the Majestic Theatre. During the dark scenes the tip of his bâton was illuminated with a tiny electric light, which enabled the musicians to follow his every movement with ease.

IN OTHER CITIES.

KANSAS CITY.

The Four Cohans packed the Grand nightly 12-17, opening their twenty dates of last season. The Governor's Son, with some new songs and jokes, appeared as their vehicle, and was cordially received. George M. Cohan was easily the star performer, his dancing and eccentricities winning much applause and laughter. Owing to illness, Josephine Cohan was unable to appear, her part being taken by Elizabeth Woodson. She carried it through creditably. Jerry J. and Helen F. Cohan also contributed largely to the comedy element. Will H. Sloan was a capital Dickie Dickson, his Dutch dialect being the cause of much laughter. Others prominent in the cast were William Keough, M. J. Sullivan, Ethel Levy, Gertrude Berkeley, and James H. Manning. A large chorus, daintily costumed, was a prominent feature. The production was artistically staged. In The Prince of Pilsen the Grand has easily had its star attraction of the season and Melissa Hagan and Julia Arthur are to be congratulated for securing this beautiful opera for their popular priced house. The piece held the boards there for the week of 12, playing to capacity houses and making one of the biggest hits of the season. It is all that was claimed for it, the music was tuneful and catchy and the book bright and witty. John W. Ransone was the chief funmaker; his peculiar Dutch dialect and winning smile made the Cincinnati lawyer a prime favorite from the start. Dorothy Morton played the role of Mrs. Crocker, and acquitted herself admirably. A large part of the male work fell to her and was most pleasingly done. Arthur Donaldson as the Prince had several good songs that he sang well, especially "The Maiden of the Violet," that was many recalls. Edgar Norton was most amusing as Lord Somerset, as was also Sherman Wade, as the Frenchman. Harold Crane, Lillian Coleman, Jeanette Bageard, Anna Lichter, and Ada Brown all contributed largely to the success of the piece. The chorus, which was of good numbers, was a very important factor, their ensemble work was excellent, and the "Song of the Cities" made a distinct hit. The production was beautifully staged and costumed. E. Hilier Kent in The Cowboy and the Lady 25-31. The Suburban Feb. 1-7.

Ben Hur opened a two weeks' engagement at the Willis Wood 12. This was the play's first presentation here, and it has attracted much attention. The co. presenting the play was one of ability, their work throughout being of a high class. William Farnum handled the title-role in an extremely satisfactory manner. Basil Gill was the Messala, Dodson Mitchell the Simonides, and William Kelly the Melluch, all appearing to excellent advantage. Ellen Mortimer essayed the role of Esther. Mabel Mortimer played Iras, and Helen Pringleville was the Tirzah, all being exceptionally well. Henry Weaver, Mabel Burt, and Stella Boniface Weaver also deserve mention. The play will be continued the week of 19. Kyrle Bellew in A Gentleman of France 25-31.

Augustus Thomas' delightful play of our own State, in Missouri, was the offering of Miss Berkeley's Players at their playhouse 11-17. The play has been given here a number of times, by both traveling and resident, but the large audiences in attendance at the recent production testify that its popularity has not waned. The play offered excellent opportunities to the two leads, and E. L. Alsop's Jim Radburn and Adele Block's Kate Vernon were the artistic portrayals that we have come to expect of them we entile people. In fact, the public are beginning to appreciate Miss Berkeley's efforts to give them the best to be had, and if the first six weeks are a sample of what is to come the new co.'s future seems to be assured. Minnette Barrett as Kentucky and Guy Leslie Lowis as Dave furnished delightful bits of comedy. Gertrude Berkeley was again seen as Mrs. Vernon, making the usual excellent impression. Frank Belleston, W. S. St. Clair, Wilson Mason, Dwight Allen, Frank Gheen, and Myrtle May carried other roles to success. Mr. Rose deserves special praise for the fine staging of the production, much care as to detail being shown. The Christian is by far the most pretentious play yet attempted by Miss Berkeley's Players, and the production at their playhouse 18-24 was a pleasant surprise. It was an excellent presentation from start to finish and the players richly deserve the high commendation bestowed upon them by both public and press. Adele Block as Glory Quayle easily won the individual honors. Her interpretation was natural and artistic, being especially strong in the emotional parts. E. L. Alsop as John Storm was manly. His acting winning frequent applause. Frank Belleston in the role of Lord Robert Ure was capable. Frank Gheen made an excellent impression as Horatio Drake, and Frank Lowe did well as Brother Paul. Gertrude Berkeley, Myrtle May, Minnette Barrett, Kate Blancke, Nellie Montgomery, W. S. St. Clair, Robert Keeley, and A. A. Mudge played the smaller parts very creditably. The play was appropriately staged and the beautiful gowns worn by the ladies were an additional feature. The house was packed for the opening performance and the week's business will undoubtedly be good. Secret Service 25-31.

Old Joe Prouty held the boards at the Auditorium 11-17, playing to fair business. Robert Craig assumed the title-role, played here at the Grand last season by Richard Golden, and made much of it. He follows Mr. Golden's style in a way, but has much originality, proving very adequate to the part. The supporting co. was capable, numbering some that were seen here last season. J. D. McCabe, Harry E. Mason, Walter Long, Horace Hanby, H. L. Gaze, Annie Tuttle, Edna Patterson, and Lillian Lippman played the principal roles very successfully. The play was appropriately staged. Mr. Jolly of Joliet was the attraction 18-24, playing to good business. The piece is styled a musical farce, is made up principally of specialties, but has enough plot to be interesting. Howard Garvie was featured in the title-role, and showed himself to be a clever comedian. His singing and dancing was repeated encores. Hollie Thompson, as the tough stage girl, made a hit, and Ada Deaves, as the old maid, and Maude Allison, as the servant girl, also came in for a large share of applause. John Allison and Frank Baldwin also proved clever entertainers. The chorus was a very pleasing feature. A Turkish Texan 25-31. Andrew Robson in Richard Carvel 1-7.

The Span of Life, an ever popular offering to Gilmore patrons, was again seen at that house 11-17, doing the usual large business. The co., as a whole, was hardly all that it might have been, but several of the principals were very adequate. Franklin Francis in the leading female role deserves special praise, and Preston Kendall was also good as the villain. The co. also included Wallace Hopper, F. H. Craig, William Todd, Mary R. Debel, and Pearl Young, who played the principal parts. The Dumaresqs form the human bridge. Not Guilty 18-24 repeated its success of last season by playing to large audiences. The play has been improved some since its former presentation here and was played by a very capable co. A. H. West played the leading role, that of Tom Daily, appearing to excellent advantage. Florence Weston was charming as Norah O'Dowd and Will D. Ingram made an excellent villain. Other principal roles were played by W. F. Granger, John F. Bolger, Johnnie Morring, Thomas A. Ryan, and Aida West. The production was well staged. The Darkest Hour 25-31.

The National Live Stock Association's "smoker" in Convention Hall 16 was made a gala affair and the entertainment offered was of a high class. Prof. John Ruby, of the Willis Wood Orchestra, was musical director, and much of the credit for the success of the entertainment is due him. A vaudeville bill of a fair degree of excellence took up the latter half of the evening.

Ossip Gabrilowitsch, the Russian pianist, gave a recital to a large audience in the Academy of Music 14. This was the young artist's first appearance here, and he was more than well received.

The Apollo Club will give their first concert of the season Feb. 6. Blanche Gifford is announced as the soloist.

The Old Joe Prouty co. disbanded here 17. Three of its members secured places with the Gertrude Berkeley co., and the others returned to New York.

The Kansas City Athletic Club announce that their third annual minstrel show will be given in Music Hall the evening of Feb. 4. This affair has come to be recognized as one of the best amateur events of the season, and is looked forward to with a great deal of interest.

Wilson Enos, stage director and one of the promoters of the Gertrude Berkeley Playhouse, has been very seriously ill for the past week, but is improving steadily and will probably be able to resume his duties soon. Robert Keeley, A. A. Mudge, and Nellie Montgomery are some new additions to the co., appearing for the first time in The Christian this week.

D. KEEDY CAMPBELL.

SPRINGFIELD, MASS.

After a record of only two bookings since the third the Court Square got alive again 17 when Under Southern Skies played a return, giving two performances to good business. The thoroughly capable co. are all worthy of individual mention. Notre Dame, with Bertha Galland as star, was the attraction 19 and did fair business. Miss Galland does good work in the cumbrous melodrama, which scenically is quite the most pretentious of the season's offerings. Notable also are Frank Losee as Claude Frollo and Marion Barney as Fleur de Lys. The Boston Symphony Orchestra made its first visit to Springfield in six years 20, though it was the eighth time it has played here and the long fast served to fill the theatre. A fine programme was given and the young Irish violinist, Miss Maud McCarthy, who has appeared in America but a few times, achieved a musical triumph with her solos. The organization brought their own orchestra, so the home orchestra had a night off.

The popular event of the week was the appearance of James K. Hackett in The Crisis 21, which had a doubly draft—on those who admire Hackett and those who had read the book and wanted to see it on the stage—and the result was a matinee had to be put on at one day's notice to accommodate the overflow. Had it been sufficiently known the matinee house, which was large, would have been packed like the evening, when there were human fringes all around the theatre. Mr. Churchill has made a stirring play out of his novel and it is rendered in a stirring way by Mr. Hackett and his co. Curtain calls were too numerous to mention, and once in the evening would not suffice till Mr. Hackett made a little speech. Charlotte Walker as Virginia Carvel was marked favor and Joseph Brennan as Judge Whipple was excellent. The production is scenically very fine.

If Weedon Grossmith and co. had given two nights to his party in Springfield the second night would have been crowded, for lots of people missed seeing the funniest and cleverest farce that has been seen at the Court Square. As it was, the fortunate few, instead of dispatching all their friends to laugh themselves into jelly, can only tell them about it and treasure in memory their evening with The Night of the Party.

The Show Girl opened a successful three-performance stay 22. As a girl show The Show Girl is magnificent; as a song show it is pleasing, and as a comedy show it has plenty of good stuff that is not forced, while as an animal show—why, Dave Abraham as the cut is the whole thing. In this wonderful rat Barnet has devised a clever way for chasing people off the stage when they have no legitimate excuse for remaining. The cheap burlesques have a similar motif in the Bad Man, who rushes on shooting a revolver; new something similar to clear the stage in the society drama when the playwright has become stuck in a blind alley would fill a want. Coming are The Liberty Belles 27, Virginia Harned in Iris 28, E. H. Willard 29-31.

Many people of the stage will recall William F. Tillson, who died here last week, aged twenty-six. Crippled for nine years in both legs, and carried in a wheel chair, his chief recreation was attending the Court Square Theatre, whither his brother would wheel him whenever there was a first-class attraction, and after the audience was seated he would take his familiar position at the head of an aisle, where his sad, handsome face would for a few hours be transformed in his absorption in the play. He took great interest in collecting the autographs of celebrities of the stage, and his albums contained the names, often with kindly sentiments, of the leading actors and actresses who have played here the past decade. Traveling managers took particular interest in helping him to attain the coveted names, and frequently his chair at the stage door would bring a visit from the star. Sometimes members of the co. would visit him at his home, and these will recall with pleasure their part in cheering a doomed life.

The Nelson Theatre was all agog with The Dolmen of Mrs. Dooley 19-24. George W. Monroe's Irish woman is familiar, and the fact that there was no demonstration shows that his Mrs. Dooley isn't quite the limit. There was good singing by Raymond Finlay, Bessie Burr and the Browning Sisters, and vaudeville interpolations, in which Finlay and Burke and Donahue and Nichols were especially popular. Business was fair. Vaudeville 25-31.

The Grand Opera House was occupied 19-21 by Burke Brothers' Innocent Beauties Burlesquers, and those who went to seem them. They had two amusing burlesques and an olio in which Robin, the Juggler, Hattie Mills, the Roland Brothers, acrobats, and the Busch-Devere Trio were prominent features. "Wise Mike," the educated donkey, that "can kick and bite tremendous," made his usual hit. Jesse James drew on the lovers of the sensational 22-24, and the play was handled to their supreme satisfaction. Grace Hamilton in East Lynne 25-31.

The New Gilmore had a nickel library play, too, the first half of the week, when A Mountain Outlaw filled the air full of pistol smoke. Maggie Le Clair's singing of Irish songs was a feature. Why Women Sin played its return engagement with a reinforced co. 22-24, and there was no let up on the large business. Whatever may be said of the play, the author had a box-office inspiration in the title, for the women go in droves to find out the reason. Ethel Brandon, formerly the Floyd in When We Were Twenty-one, is now the French adventuress; Katherine Brown, the neglected wife, and the cast was otherwise strengthened. Rebecca Warren in East Lynne 25-31. For Her Children's Sake 29-31.

Looks like a sloppy time in town this week with two East Lynnes playing against each other. Already handkerchiefs, mops and sponges have stiffened in price.

EDWIN DWIGHT.

MILWAUKEE.

Mascagni appeared at the Pabst 19 before a large audience and conducted an orchestra of local musicians in selections by himself, Rossini, Rubenstein, Schumann, Tosti, Beach, and Verdi. The upper portions of the house were packed, and society turned out in force downstairs. The reception accorded the composer must have gladdened his heart, the audience was the most enthusiastic I have ever seen in this city, round after round of tumultuous applause compelling a response after each number, and the recall time and time again of the talented musician. A gold mounted horseshoe and a huge bunch of American Beauties were presented to the musician by the Italian residents of the city, and a magnificent laurel wreath was given by the Musicians' Union. George Hamlin, the Chicago tenor, rendered several selections delightfully, Mascagni himself playing the accompaniment to the drinking song from Cavalleria, which was uproariously encored. Lilling Way also did good service at the piano and organ. The German Stock co. repeated the new farce-comedy, Er Und Seine Schwester, at the Pabst 18 before a large audience, and gave another successful performance. Fulda's comedy, Die Kameraden, will be given 21 and Ueber Den Wassern 25.

Edwin Thanhouser's admirable co. of players appeared in The Palace of the King at the Academy 19 before a large house. The original scenery and costumes used by Viola Allen were engaged for the production, and lent additional charm and dignity to the performance. The parts were all played with earnestness and fidelity, though James Kyrle MacCurdy's Adonis, Leo Baker's King Philip, and Albert Brown's Cardinal deserve especial praise. Edgar Baume made a handsome, manly Don John and Edith Evelyn offered a fine portrayal of Dolores, though less vehemence and more self restraint would improve her otherwise admirable work. J. Francis Kirke gave an effective interpretation of the part of Captain De Mendoza. Grace May Lamkin enacted the role of Princess of Shell with skill, and Blanche Crozier contributed a sympathetic and consistent portrayal of the blind Donna Inez. A large number of lesser roles were capably handled, and the result of Director Platt's worthy efforts showed itself in the production. East Lynne 26 Feb. 1.

Robert Edeson's four performances of Soldiers of Fortune at the Davidson 15-17 were fairly well attended, and all who saw the play came away satisfied. Mr. Edeson offered a delightful interpretation of the part of Robert Clay, and was recalled so often that he had to make a speech. Harry Harwood scored a big hit as Mac Williams, Edwin Brandt gave a fine portrayal of Mendoza, Wallace Eddinger as Captain Stuart was convincing and sincere, Ira A. Hards' impersonation of the role of Captain Burke was strikingly effective, E. W. Morrison as President Alvarez was good, Ellen Burg was a vivacious and pleasing Hope Langham, Dorothy Tennant was an attractive Alice, and Dorothy Donnelly as Madame Alvarez gave a faithful interpretation of a trying role. The stage settings were in keeping with the general excellence of the production. King Dodo opened to a good house 18, and is giving even more satisfaction than heretofore. The favorites in the cast were Raymond Hitchcock, Ivar Anderson, Greta Risley, Margaret McKinney, Cheridah Simpson, Florence Isabella, Arthur Wooley, and William Corlies. The chorus is up to the mark in every respect, and the musical numbers and principals were cordially applauded. Sally in Our Alley 25-28.

The Fatal Wedding drew well at the Bijou 18, and the performance was a good one. The cast interpreted the drama well, the best portrayals being given by Severin De Dayn, Walter G. Horton, William E. Dailey, Zelia Davenport, Louise Quinten, and clever little Cora Quinten. Baby Klofe sang and danced, and was encored several times; and Gertrude Haynes, with her "Choir Celestial," was a pleasing feature, the boy soloist, Robert Duff, singing several selections beautifully. The dramatic situations are relieved frequently by plenty of comedy, and the players were rewarded with generous applause. Joseph Murphy 25-31.

Reilly and Woods gave a clever performance at the Alhambra 18 before a crowded house. The specialties which opened the bill were given by Herbert Lloyd and Lillian Lilyan, Nellie Florede, Four Emperors of Music, Mitchell Sisters, Charles Smith and Frank D. Bryan, and the D'Arville Sisters. A two-act farce, called The Funny Page, was the concluding number, in which Pat Reilly appeared in his ludicrously funny characterization of Mr. Dooley, and much singing, dancing and broad comedy was indulged in, and the audience enjoyed it. Lost in the Desert 25-31.

Leon Wachner will leave for the East this week to secure English attractions for the Pabst during next season.

CLAUDE L. N. NORRIE.

PITTSBURG.

The members of the stock co. returned to their harness at the Grand 19-24, after four weeks of pasturing in the remarkably successful pantomime. Their vehicle was Lovers' Lane, which they presented in an enchanting manner. Everybody in the co. deserves praise. William Ingersoll, as Rev. Thomas Singleton, made the part the quiet and hospitable sort of man called for. William Beach made as much as possible out of the small part of Herbert Woodbridge. Eva Taylor was bewitchingly girlish and sweet as Mary Larkin. Marion Ballou made the chief hit as Simplicity Johnson. Minna Phillips was a lovable and pathetic Mrs. Herbert Woodbridge. Helen Gray played the part of Molly Monty most cleverly. Wilton Taylor as Uncle Bill, Charles Abbe as Mr. Stillin, James Cooper as Henry Brown, Lawrence Underwood as Frank Hardy, Dennis Harris as Billy, and Alice Gale as Bridget, all deserve mention. Quality in the cast did equally well. The Shaughraun 26-31.

The Chaperone, which has long been heralded and eagerly looked for at the Empire, made its first appearance in this city at this house 19-24 and easily conquered the large audiences at advanced prices to $1.50. It was a delightful musical comedy, far ahead of its many predecessors seen at this playhouse, and likewise in advance of numerous others offered at the Governors houses at $2 a seat. Numerous musical selections, pure and clever comedy, brilliant and varied costumes, pretty scenery, and effective lights, a fine co. of principals, and a chorus of thirteen good-looking women and six men, the ensemble formed a highly pleasing production which merited the strong indorsements it won. Eva Tanguay scored one of the greatest individual hits ever made in this city. She was cast as Pamela, and her song, "My Samba," with her dancing accompaniment, had to be repeated at least a dozen times at every performance. Walter Jones, in his grotesque make-up as Algernon O'Shaunessey, was admirable. Edward E. Metcalfe has a rare bass singing voice, which won him hearty applause, and his acting of Harvey Randal was well done. George K. Hussey as Adam Hoax, Thomas H. Burton as Augustus, and Bill Halway as Schultzell all pleasingly contributed to the success of the production, as did also Ray Boley as Miss Dollincourt, Genevieve Day as Violet Sullaz, Jessica Duncan as Hortense, and May Stebbins as Jacquella. Albert Farrington, as Tom Schuyler, displayed an excellent baritone voice in "We're All Good Fellows," which earned several encores. Barney Gilmore in Kidnapped in New York 25-31.

The Four Cohans in their musical comedy, The Governor's Son, proved to be as powerful a drawing card 19-24 at the Bijou as when seen at this house last season, and S. R. O. was only available every night. The rapid-fire action of the piece kept the audiences wide awake, and the ensemble formed a very enjoyable entertainment. There was a plentitude of clean and wholesome mirth, a large and well drilled chorus of nineteen attractive women, and the costumes and scenery were bright and pleasing. George M. Cohan's nonchalant manner as the Governor's Son, Algy Wheelock, was alluring and humorous. He still indulges in his dancing frenzies, and his song, "Then I'd Be Satisfied With Life," scored a hit. Jerry J. Cohan played his familiar role of Benjamin Curtis in the same old easy way. Will H. Sloan, as Dickie Dickson, shared the honors with the Cohans by his ludicrous character work. Helen F. Cohan capably played her part of Mrs. Benjamin Curtis. Elizabeth Woodson was seen as Mrs. Dickie Dickson, for which part she has been especially engaged during the illness of Josephine Cohan, and, although, she is not as vivacious as Miss Cohan, her efforts were pleasingly satisfactory. Gertrude Rutledge met all the requirements of the widow, Mrs. Berrymore, and Ethel Levey was a spirited Emerald Green. William Keough, as Governor Wheelock, and M. J. Sullivan, as Bill Swift, handled their respective parts commendably. The other members of the co. did well. Alphonse and Gaston 26-31.

Francis Wilson in The Toreador at the Alvin 19-24 followed by Robert Edeson in Soldiers of Fortune 26-31.

Manager Fred Nible had to charter a special train for the Four Cohans, who played in Kansas City 12-17, so as to get the co. into Pittsburg in time for the Monday matinee at the Bijou 19.

The Brixton Burglary, The White House Tavern, and Nathan Hale are among the coming productions at the Grand in the near future. Also, a number of Sardou's famous plays will be given in quick succession, namely, Cleopatra, Fedora, Gismonda, and La Tosca.

ALBERT S. L. HEWES.

JERSEY CITY.

One of the best offerings of the season at the Academy of Music was Alice Fischer in Mrs. Jack 19-24, who played to fine business. Mrs. Jack is a real comedy, clean and refreshing, and the present co. who interprets it is an excellent one. The situations are funny, the dialogue bright and fresh and the play is mounted in a handsome manner. Alice Fischer, as Mrs. Jack, is fine. Her comedy work contains many delicate touches; she is majestic, and she does not overact the part. It was her first appearance in this city for a long time, but she is now an established favorite. Mrs. Thorndyke Boucicault, as Hilda, was daughtier and proved herself to be a fine actress. She was haughty, cold, and all that the part called for. Douglass E. Fairbanks, as Charley, thoroughly handled a part that could have been spoiled by a poor actor. Alice Leigh, as Ann O'Hara, was fine, and she put lots of wit and humor into the part. Jacques Kruger, as the trapeadan, was very good, but he did not have much to do. William Humphreys, as the ex-soldier, was one of the best in the cast. He played the part of a tough within reason, and gave a most satisfactory performance. Myrtle Vinton as the soubrette, George Schaeffer, as the butler, and James Carney as Dick were also capital. Nell Burgess and the County Fair 26-31. Brandon Tynan and Robert Hunter (return) Feb. 2-7.

At Cripple Creek opened at the Bijou Theatre 19-24 to large audiences in the upper portions of the house, and it is a melodrama adapted for that portion of the house. The transitions are quick and easy. The setting of the third act is particularly effective, disclosing a mine scene which is of weird picturesqueness. All sorts of characters are introduced, and the only fault to be found is that the author has put too much talk into the play. The transition is fine. The co. is good. Ruby Vivian is a cute child, and has a good part to play. Joseph Gump is well cast for the leader, being ably supported by Frank Russell as Martin, Richard Atherton as the Indian, Collin Varney as the Mexican, Edward Mann as the negro, Paul Whittaker as Reginald, Alfred Ernest as the minister, Jean A. Patrinsin as Ann, Dolly Kline as Maggie, Mary Mann as Belle, Sadie Williams as Denver Lil, and Helen Lotk, and Edna Maxwell, Reb and Narrow in Sir Ray Alley 26-31. Why Women Sin Feb. 2-7.

Sadie Connolly, of the Quincy Adams Sawyer co., was the guest of relatives here while the play was on at the Academy of Music 12-17.

Benjamin Wheeler and son, of this city, have six cos. on tour in the Transvaal, and this number will soon be doubled. They are building two theatres in Johannesburg and one in Pretoria, and the White House Hotel in Cape Town, now occupied as a residence, will eventually be converted into a playhouse.

Stella Langdon, daughter of John E. Langdon, who has been stage machinist at the Academy of Music for many years, was married here 20 to a gentleman of national. Many professionals attended the wedding ceremony.

James O'Neill in The Manxman is one of the latest bookings at the Bijou Theatre.

Nicholas Howard, of this city, who has put the cycle whirl into the shade with his circling the circle bicycle act, has been engaged by the Barnum and Bailey Circus for the next two seasons. He will appear here at the Bon Ton Theatre before his circus season opens.

The Elks have a ladies' night 31 and a beefsteak dinner Feb. 5.

Frank Mayne, formerly of Nat Goodwin and Andrew Mack's cos., was a visitor 19 at the Academy of Music to look up one of the parts which he is to play when he joints the co. 24, playing at the matinee.

Edwin Maas and wife, of this city, are one of the best teams in the business. Mr. Maas, as the old darkey, is clever, and Mrs. Maas is a capital utility woman.

WALTER C. SMITH.

INDIANAPOLIS.

Dolly Varden was heartily welcomed back to Indianapolis at English's 12-17 for four performances. The musical director, under whose baton the opera was first produced, William MacGibeny, rejoined the co. in this city. The ensemble numbers were rendered in excellent style, and the chorus at the close of the first act, without orchestral accompaniment, could scarcely have been improved upon. Lois Ellmer, always artistic, has created Dolly Varden and has made this character so peculiarly her own that her many admirers everywhere will be sorry when the time comes for her to branch forth in a new operatic role, as she expects to do next season. The co. is, in the main, worthy of the star. Although the programme gave the name of Laura Millard as the interpreter of the part of Lolita Fairfax, Mary Caswell sang the role, and sang it well. She is new in the character, having taken Miss Millard's place but three nights ago. Harry Girard, as Captain Belleville, does not possess a voice of much volume, but it is pleasing nevertheless, and his acting is good at all times. Mark Smith, who has played every part of comic opera character imaginable in his day, in Lord Gossipark, and although he is equal to a better part, he gives, as usual, a faithful performance. Harold Black's sunny tenor is heard to advantage in several of the concerted numbers. The best male voice in the co. belongs to Tom Daniel, who appears as John Fairfax. The stage settings, which are very picturesque, seem to have been regulated since the first performance of the opera here, and the costumes are all new and elegant in appearance.

The Reilly and Woods Show proved a welcome change from the more serious class of attractions that have played at the Park of late, and that theatre was not large enough to hold the crowds that were packed within its walls at both the afternoon and evening performances 15-17. Much of the success of the attraction is due to Charles Smith, the stage-manager, and George A. Nichols.

Leon Herrmann, the magician, gave an exhibition of his skill at English's 19. Although not as clever as his uncle, still he has improved wonderfully since he was last seen in this city. Herrmann's performance is largely devoted to manipulation, and in this deceptive art he excels. The magician is quite a young man, and there is no doubt but that he has a brilliant career before him in his profession. Between the acts the Goldmans, a musical team, gave a pleasing act.

After recuperating and getting ready to start on the road again, The Girl and the Judge co. has gone to pieces for good, and the members of the co. today began to scatter to their homes. Helen Gourlay, star of the co., was not in condition to return to the city, owing to poor health.

GEORGE B. APPLEGATE.

ST. PAUL.

The pretty little comedy drama Gay Gordons was presented for the first time in this city 12-17 by Alice Gale and her capable co., and evidently delighted the Metropolitan Opera House audiences. The piece was a good comedy production, and the play was fairly played. The part of Amy Gordon, the child by Josephine Thomson, was handled from a to z by Alice Gale, who was charming throughout, and her work was very clever and highly commendable. The part of Donovan Glover was in the place of a capable work. Gaston Glover, as Hugh Gordon, was in the type of a villain. Leo Bassinger's Dominick Gordon was a good characterization. Edna Thomson in the Dorcas Barnett, Minnie Amy as the maiden, all offered creditable work, others in the cast were fairly able.

Daniel Sully in his new play, The Old Mill Stream, played a season 12-17. At the matinee performance a large and appreciative audience applauded the performance, and both the play and the actor were accorded a most hearty welcome. Mr. Sully has an especially good co., the support and the ensemble were decidedly robust. The role of Sully Rice is a comedy part for Daniel Sully, and the title suggests that the author meant it for the performance. William F. Erdman, of Gus Heinze fame, gave a clever piece of character work. Edna Bassett's work as Gill Conroy was excellent. Annette Dare as the great Rose Gill her part commendably. Daniel L. Ryan was decidedly good as Sam Dillon. Robert Blaylock, John T. Powers, C. O. Wallace, and Helen Tomer contributed creditable work. Charles B. Hanford co. 22-24. Sam Toy co. 25-28. The Rainmaker 29-31.

The Heart of Maryland was presented by an excellent co. at the Grand Opera House 12-24. A crowded house, with chairs in the aisles, at the opening performance evidenced the popularity of the play, and the large audience gave both play and players a warm greeting. E. J. Murphy handled the part of General Kendrick admirably. Tefft Johnson as Colonel Alan Kendrick carried a difficult part with dramatic power. Some clever acting was done by Francis Justice as Lloyd Calvert, Rouland Hill as the Lieutenant Robert Telfair offered some strong work and was successful. William H. Murray won marked favor as Barney Blount. Herbert Bostwick's acting as Colonel Thorpe was convincing. Alma Kruger as Maryland Calvert sustained the role with dignity and refined expression. Thomas Lowell, Florence Foster, Janet Goldizer, and Anna Wynne sustained their roles commendably. Others in the cast made the most of their parts. The play was well staged. A Little Outcast 25-31. Joseph Murphy Feb. 1-7.

GEORGE H. COLGRAVE.

NEW ORLEANS.

Herbert Kelcey and Effie Shannon appeared at the Tulane Theatre 18-24 in Sherlock Holmes. Mr. Kelcey is afforded splendid opportunities in the character which he does not feel to make the most of, and

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Shannon, as Alice Faulkner, retains her captivating personality, and in the role of the imprisoned and persecuted girl gained the sympathy of her audience. Palmer Collins, Charles Canfield, and Davis Davies give excellent support, and Lorina Atwood, as the adventuress, imbued the role with the necessary dash. John Drew 25-31.

Creston Clarke came to the Grand Opera House 18-24, and, supported by the Greenwall Stock co., presented Hamlet during the week. Mr. Clarke was suffering from a severe cold during the early part of the engagement, which detracted considerably from the merit of his endeavors. Nevertheless, he seems to possess the natural attributes for a successful portrayal of the celebrated role, and his portrayal was done with good effect. Frank Sheridan was a satisfactory Laertes, and the other roles were in more or less competent hands. The Wolf 25-31.

A record breaking business continues at the Audubon Theatre, where the Baldwin-Melville Stock co. holds forth. The Last Appeal is the latest offering 18-24, and this competent co. gave a good account of itself, with Amelia Gardner and Lester Lonergan carrying off the principal honors. The sober and wholesome atmosphere of the play seemed to please, and was quite a relief from the lurid melodrama that the patrons of the house crave for. Nevada, or the Devil's Mine, 25-31.

Rudolph and Adolph was presented at the Crescent Theatre 18-24 by Dan and Charles Mason and a fair co. The play abounds in ludicrous situations, and at times an idiotic dialogue, both of which proved to be great laugh producers. The Masons can be said to have made a hit. The balance of the co. were up to the mark. Lewis Morrison 25-31.

At the French Opera House the attendance is on the increase. Faust was the bill 18, matinee, and was sung to a crowded house. Cavalleria, one of the successes of the season, drew a large audience at night. The double bill, Cavalleria Rusticana and La Navarraise was the drawing card 19, and a fine performance witnessed an excellent performance in the former opera. Mr. Jerome, Mr. Dua, and Miss Gaussin, Darton, and Beardly were in the cast and made praiseworthy efforts. In the latter opera Mr. Jerome, Mr. Dua, and Madame Pandee supported and each achieved an individual success. Orpheus and Eurydice 21.

J. MARSHALL QUINTERO.

NEWARK.

Midwinter theatricals show a decided recovery in both attendance and business from the always lackadaisical days of the holiday weeks.

The Rogers Brothers in Harvard appeared at the Newark 19-24.

Stacey's Stock co. made an heroic attempt to resuscitate the moribund Bagdad 19-24. If the management persists somewhat of the nature of a lesson that just intervals nothing from the commendable efforts of the principals and the earnest work of the subordinates. The practical disappointing and unsatisfactory nature of a novelty dialogue play is, in itself, commendable. The stairway scene was admirably conceived and called forth suggestions for the substitution of an elevator or a step ladder. Amelia Bingham Hall's depiction of the role of the heroine was clever and discreet. Mr. Wm. Mitell was as the Page, Gerardo, both dramatically and physically. Ethel Fuller gave a good impersonation of Aunt Dorothy. Lionel Wheaver was a good Uncle Cornelius. Taylor Holmes made all that was possible of the part of Pierrot. The staging, orchestra, and scenery were creditable, and the attendance was good throughout the week. The Orphan Band 25-31.

Lyceum has so thoroughly good and excellent a melodrama here presented at the Columbia as was The Heart of Chicago 19-24, interpreted by a co. of artistic excellence, the play gave pleasure to audiences numerous to attest the worth of the production. The scenery and effects were admirable. Generally good work was done by T. A. Wise, Jr., J. Edward Coleman, Leon H. Vincent as John Anson, Minnie Dupree, Esther Allen and as Polly Gilman, Gertrude Maxwell as Rhonda and as Nell, and Florence Willis as Maude and as Kitty. At Orpheus Court 25-31.

The Zeiss presented Robert Hunter for the first time in this city 19-24 to good audiences and good business. Hunter, in the title-role, was by turns strong, manly, and tender as the occasion demanded. If special commendation is deserved in no will indicated a co. it is due to the Martin Hunter of Owen Fawcett. Mabel Taliaferro was by Fanny Anderson, Dorothy Vernon as Madge Vernon, J. H. Rothery as Archie Jack, John William Ryan as Ned Brown, Gordon Worth as Kathleen Allen, Odell Wade as Mr. Pickett, Samuel Barnard as Jerry Dodge, and Jessie Bennett as Sarah Jane. The stage and people deserved warm commendation, the latter for the quiet of the play. The Volunteer Organist 26-31.

Julia Marlowe and Harris Cohen have exchanged places, the former going from Alaska to the Heart of Chicago, and the latter taking her exactly the reverse. O. L. SHEARON.

TORONTO.

Martin Harvey in The Only Way proved an exceedingly drawing attraction at the Princess Theatre 19-24. From the first performance 10 Mr. Harvey was congratulated. His portrayal of the character, Sydney Carton, was most excellent. It is without doubt one of his many striking, better class roles. Personally and darkly this actor contrast strikingly with the part. Repeated curtain calls were made at many of the performances, and Mr. Harvey was compelled on several occasions to thank the audiences for their appreciation of his efforts. In the support may be mentioned Miss Dr. Harris as Madame Defarge, and Mr. Ward as Lucy, Fred Wright, as Barsad, Marcella, and Percy Anstey characterization Barsad. The New Clown 26-31.

Tosca is scarcely used to dwell on the excellence of J. E. Sheridan and his co. in The Bonnie Briar Bush, which was given at the Grand Opera House 19-24 to the largest audiences that the theatre has accommodated during the present season. Mr. Sheridan's acting, and likewise that of his co., have been so several times before referred to in the Mirror, that it suffices to state that on this occasion the performance of this beautiful piece was as charmingly presented as ever. In the part of Archibald McNiff, the old favorite and Toronto actor, Barton Hepburn was as clever as ever. Katherine Hulbert as Flora Campbell was a charming daughter. Others in the co. were: Hugh McMillan, Gertrude Robinson, Rita Kirk, Adelaide Carpenter, Edna Holmes, E. C. Kirk, William Hall, Lawrence Maxwell, E. D. Hunter, Charles Macdonald, Thomas P. Jackson, Al. Phillips, Russell Bassett, Augustine Duncan, and Rachel Robertson. Bonnie Briar Bush 26-31.

Bobby McGregor in Tilly was seen at the Toronto Opera House 19-24. In this play Bobby McGregor is seen in particular adventure and she made a decided hit during the engagement. As Tilly Bell M. F. Dalrymple was good, as was also Frank Drayton in the part of John Gray. Charles Young in the role of Hawkshaw Parks was commendable. The scenery and stage settings added an interest to the play. Across the Pacific 26-31.

Henry Blackmore, the Russian pianist, gave a concert in Massey Hall 19, which was well attended and proved one of the best concerts of the kind heard in Toronto for a long time.

The Oratorio Society's Annual Recital Concert will occur in Massey Hall 28, at which Jessie M. Macpherson will appear.

The annual concert of the Toronto Male Chorus will take place in Massey Hall 29, at which the assisting artists will be Ada Crossley and Rafael Joseffy.

STANLEY McKENZIE BROWN.

DENVER.

Percy Quiller did good business at the Broadway 4-10. Richard Quiller and Adele Rae shared honors. Quiller excelled the same part excellently, and sang well. Rae is a wonderfully clever little fellow, and sings and dances with amazing proficiency. Rosemary Glos, considering the fact that she assumed the part at thirty-six hours notice, did very good work as the Gretchen girl. The Gaiety Stock Opera co. played a fairly profitable engagement 11-17, presenting for a repertoire which included Carmen, Il Trovatore, Cavalleria Rusticana, Faust and Il Trovatore, supplying to better advantage in Carmen than any of the other operas. The co. is clever in principals and work is shown, have they has a pleasing voice and an admirable method, and is a good actress. Her Carmen was well done. Bruno Aberti was in fine voice and sang and acted the Toreador excellently. Helene Mihl and Walter Wheatley also were heard to advantage. The Burgomaster next.

At the Tabor The Heart of Maryland proved a good drawing card, and the Tabor patrons, who have been a bit snubbed with Zero-condition, welcomed the change. Alma Kruger as Maryland Calvert and Herbert Faunteroy as Colonel Thorpe created excellent impressions, and gave artistic performances. Hayerly's Minstrels held the boards 11-17, and while not by any means equal to the organization that Jack Haverly originally organized, still it is a fairly capable co. George Wilson is funny and his eccentricities are unique, but he has not progressed any in all these years, and he relies too much on old stuff. Johnny Jones and Hart Tower are a happy pair of funmakers. Cecil Bannister's troupe of acrobats were the feature of the olio.

The Curtis offered Rip Van Winkle, with W. L. Richmond as Rip. There seemed to be enough people in Denver who had not heard this classic, or who wanted to hear it again to make the business of the week profitable. The Burglar and the Wolf did good business 11-17, and Jessie Seymour in a triple role pleased the Curtisites.

At the Empire W. L. Richmond as Uncle Nate Tanner in The Old Farm House, supported by a co. largely local, did fairly well.

Osip Gabrilowitsch, the Russian pianist, gave a piano recital at the Woman's Club Building 16 and created a fine impression.

Ben Stern, who is piloting Percy Quiller this season, has invented a new one. It reads: "Mr. Ben Stern Politely Proffers Richard Quiller in Percy Quiller." Wouldn't that make you look up a book on etiquette?

FRANK R. CAMPBELL.

BUFFALO.

Sky Farm was given here for the first time by the Teck 19-24 and was richly appreciated. It has subject to recommend it outside the auditory books. Some of the scenery are very pretty and the play all they can get of the pants for good value. Wilkes H. Tooker and Percy Grant, in the main, did the best work of the co. Miss Ethel Brown as Breeze and Miss Flynn as Dorothy Vernon were successful as the heroes of the play. Will Dunn was also done by Francis Byrne, Frank Mayo, Harry Marshall, Fay Courtney, and Gordon Grant. Shubert-Teck's Auditorium 26, 27.

The Star Lion opened at the Star 19 for three nights and was welcomed by good audiences. The entertainment is a medley of song and dance. Lewis Lewis's entertainment was given. Bernard Gorey, Gilbert the next celebrated by Bella Cook and Mary Sherry Brown, sang and danced the music. Frank Dobson as Frenchman made well work from start to finish. Charlie Mc. Gorey and Jim Gorey in the book in the plastic Mr. Gorey. All in the play is the book in the line. Albert Hall's work was thoroughly enjoyable as usual. Adelle Sharp was very pretty and displayed a pleasing voice, and Pauline Jones was charming as the accomplice. Gerald Gore, Carrie Taylor, Frank McCall, Leslie Elton, and William Black completed the cast.

The city Sam Kendall in The Thirteen Days was very successful at the Star 19-24, and the stage deck were and Harry Carlton had the lion and comic in the humor. The supporting co. was good, and especially commendable when the work of Marion Abbott, Charles Bonner, Lottie Allen, and Minnie Clemmens. The scenery was satisfactorily used. Hon. Longtry 26-31. Francis Wilson 28-31.

The Lyceum had a good drawing card 19-24 in the gay society Around the Pacific, with Henry Clay Barnabee in the familiar role of Wilkie Bum. The best work of the co. was done by William Barnard as Joe Lesker. He was forceful and strong when the action required it. Fred Ford made a very amusing Hobo. Frank Moulton furnished much amusement in the role of an Irish Lieutenant. A Kentucky Maid 26-31.

Human Hearts has been played here numerous times, but is always sure of a welcome from the lovers of melodrama, as was evidenced at the Academy 19-24. John A. Rosse as Tom Logan was very good, and the rest of the co. were competent. In Convict's Return 26-31.

The German Stock co., which has become very popular here, will give a performance of Genovera at the Lyceum 28.

JOSEPH O'CONNOR.

PROVIDENCE.

Virginia Harned presented Iris at the Providence Opera House 19-24. The houses were large, but the place did not draw as heavy as was expected. Local critics were unanimous in endorsing the play. Charles Cherry and Miss Harned was Henry Jewett, who was very effective as Hildebrande. Fay Davenport 26-31.

Hearts of Oak, with James Horne as Tony Cassidy, did the best week of the season at the Bijou. Mr. Horne and Miss Brooke and Miss Flynn as Dorothy Vernon were successful as the heroes of the play. Will Dunn was also done by Francis Byrne, Frank Mayo, Harry Marshall, Fay Courtney, and Gordon Grant. Shubert-Teck's Auditorium 26, 27.

The Wolf Hunt opened at the Star 19 for three nights and was welcomed by good audiences. The entertainment is a medley of song and dance. Lewis Lewis's entertainment was given. Bernard Gorey, Gilbert the next celebrated by Bella Cook and Mary Sherry Brown, sang and danced the music. Frank Dobson as Frenchman made well work from start to finish. Charlie Mc. Gorey and Jim Gorey in the book in the plastic Mr. Gorey. All in the play is the book in the line. Albert Hall's work was thoroughly enjoyable as usual. Adelle Sharp was very pretty and displayed a pleasing voice, and Pauline Jones was charming as the accomplice. Gerald Gore, Carrie Taylor, Frank McCall, Leslie Elton, and William Black completed the cast.

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JOSEPH O'CONNOR.

PORTLAND, ORE.

David Warfield in The Auctioneer played to capacity houses at the Marquam Grand 19-24. Warfield made a personal and artistic hit and displayed a gamut of the highest order in characterization. He was ably and faithfully supported by Ruth Davis, Marie Bates, Robert Fisher, Harry Rogers, and the old-time favorite in here, Eugene Cardwell. The Tyranny of Tears was presented of the same house 25, with Paul Gilmore as the star. It was a pleasing intellectual treat to a well-filled house. Paul Tilbury makes everything there is in the part of the secretary and easily charmed honors with the star. Grace Hubert as the wife and Charles Bertram as the cynic both portrayed the parts admirably. Devil's Auction 26, 28.

The Little Minister at Baker's Theatre 11-17 has, if box-office business count for anything, made the success of the season. The house has been crowded at every performance, and possibly if the run was extended a week longer the game would follow. George Allison, the new leading man, created the role of Gavin Dishart and proved himself an actor of ability and judgment. The central figure of the play and players was Catherine Countess as Lady Babbie, who gave a character sketch of the reversed Scotch lassie. The highly refined portrayal of Lord Rintoul by William H. Pond was central and made a hit. The makeup of Hilton Brooks as Pedar, Hamish McNeil was fine, Harriet Brooks as Rob Dow, and Howard Russell as Hobart was effective and faithful to the story and the character. For Fair Virginia 18-24.

Down by the Sea played a return engagement at Cordray's 11-17 and was well patronized by the steady clientele of the theatre. A Gambler's Daughter is at 18-24, with Where Baby Are You and My Friend from India underlined.

The Symphony Orchestra of this city gave a brilliant and well attended concert at the Marquam Grand 13. Mrs. Albert C. Shelton was the soloist.

Gabrilowitsch, the Russian pianist, will give a single recital at the same place 22. JOHN F. LOGAN.

MINNEAPOLIS.

Primrose and Dockstader's Minstrels gave a splendid bill at the Metropolitan Theatre 15-17 to good business. Lew Dockstader, always a favorite here, caught the house in his monologue; George Primrose made a hit in his dancing specialties, and was ably assisted by John and Willie Rice; Stanley Rock, G. F. Wells, James B. Bradley, Eddie Leonard, and Howard Russell gave pleasing musical numbers; Niel O'Brien, the Howard Brothers and the Young also deserve mention. Charles E. Hanford and a well balanced co. opened a week's engagement at the Metropolitan Theatre 18 in The Taming of the Shrew to good business. Mr. Hanford made an admirable Petruchio; Miss Dodsworth made an excellent Baptista; as Katharine Lee Allen was fine as Grumio. The others were satisfactory. Much Ado About Nothing was given 19-21. Mr. Hanford played the part of Benedick with rare intelligence. The Beatrice of Marie Dodsworth was a pleasing characterization. Frederick Forrester made a thoughtful and effective Don Pedro; Stuart E. Roche, a Minneapolis young man, made an admirable Don John; Rose Curry made a charming Hero; Fred Sight, Robert Lee Allen, Irving Kaufell, and George A. Tilden did creditable work in their respective roles. Daniel Sully 22-24. The Bachelors 25-28.

The Royal Lilliputians opened for a week at the Bijou Opera House week of 18 to fair business. The production was well received. Al. Hoe, Betty Dingle, and Major James D. Duffy contributed pleasing specialties. The Heart of Maryland 25-31.

The Norris Stock co. presented The Three Musketeers at the Lyceum Theatre 18-24 to the usual good business. Dick Norris made an effective D'Artagnan; W. H. Murdock was excellent as de Treville; Hazel Gilbert left little to be desired as Anne of Austria; Ben Johnson gave a dignified and forceful portrayal of Richelieu; Grace Hayward was fairly good in the rather unessential role of Louise de La Vere. Rip Van Winkle 25-31.

F. C. CAMPBELL.

SEATTLE.

Harry Beresford opened the week at the Grand Opera House 11, 12 in The Wrong Mr. Wright. This comedian was seen here last year in the same play, but from a season's experience in the part of Sammy Sitgo, he is so very funny that he kept the large audience in continuous hilarity. The supporting co. was a very good one, and the performance was evenly pleasing throughout. Sammy Sweet scored a hit as Tilly Bird, while Anne Leonard as Henrietta Oliver, Marie Bates as Arabella Pinnegar, Alfred Bunday as Wayland Oliphanton, and Roy Fenwick as Lord Dunmore were good very favorable impressions. A Gentleman Jimmy drew well 13, 14, many of them attending on Saturday matinee to see a male theatre ladies. The co. was rather better any venue than that was here on former occasions. Hoyt's Dramatic Stock co. in Bunker Bean, Hoyt's Dramatic Stock co. in Bunker Bean, Hoyt's Dramatic Stock co. in Bunker Bean,

ner; followed by a box party for Deucalt Lodge concert 28, in honor of Mrs. Grossman, of New York, the soloist of the concert. JANE MARLIN.

HARTFORD.—PARSON'S THEATRE (H. C. Parsons, mgr.): E. S. Willard 12-17 to highly pleased houses. The management was a most successful one, both from the artistic and financial point, the week's receipts being nearly $12,000. The Show Girl played large audiences 19, 20. Frank Lalor as the principal comedian was very funny and was ably assisted by R. L. Dorsey and David Abraham. Marion Field and Rehearsy Wallace had the principal singing parts and received many encores. The costumes and scenery were very handsome. A theatre party composed of the Veterans Association of Co. K occupied the entire center of the orchestra on 20. The chorus made a hit carrying the co.'s flags and colors. Weston Gossett 27 and his English co. from the Avenue Theatre presented his delightful comedy, The Night of the Party, to large, well pleased audiences. It was a most finished performance. Martha Garland, in good support, presented Notre Dame 22 to a fair house. The acting of both star and co. was above the merits of the play. Under Southern Skies 23, 24. Next Lynne 26. The Liberty Belles 28. Iris 31.——NEW HARTFORD OPERA HOUSE (Goodrow and Graves, mgrs.): For Her Children's Sake 16, 17 was the best attraction seen at this house this season. Brian Harrison played the leading part with evidence of careful study and was ably supported. The audiences were large and enthusiastic. Why Women Sin 19, 20 was also an interesting drama, well written and well acted. The favorite Arizona 21 played to its customary large business. A large and representative audience greeted James K. Hackett and his excellent co. in The Crisis 22. The general verdict was that the play was in most competent hands and was presented most effectively. Spotless Town 26, 24. A Royal Slave 26, 27. The Fast Mail 28. Her Marriage Vow 29-31.——ITEM: E. E. Rice and Frank Lalor, of The Show Girl, enjoyed the freedom of the Beefsteak Club during their engagement here. Mr. Rice entered in the "remarks" column of the register, "Nothing like Bohemia."

A. DUMONT.

BRIDGEPORT.—COLONIAL THEATRE (Edward C. Smith, mgr.): A Modern Magdalen 12-17; entire factory population. James K. Hackett in The Crisis 19; hundreds turned away; the day's receipts over $1,000; for the greatest sum ever received in a local playhouse; return date sought; two such successes within a week marks Bridgeport as "anti-trust."——Miss New York, Jr. 20-22. For Her Children's Sake 23, 24. A Ruined Life 25-28. Spotless Town 29-31. Walter Perkins in Jerome Feb. 2-4. Hearts of Oak 5, 7.——ITEM: To empty a house of over twenty-six hundred people in less than five minutes, as was done 19, was never done before the Colonial Theatre was built. The time can be reduced one-half in case of emergency.

W. P. HOPKINS.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, mgr.): The Show Girl 13 to crowded house. Keystone Dramatic co. opened a week's engagement 19 to large house; satisfactory performance of The Woman from Martinique was given. Other plays: Utah, For Home and Honor, The Hand of Man, East Lynne, A Marriage Certificate, The Senator's Daughter, The Voice of the Tempter and Heart of the Mountains.

EDWARD H. TIBBITS.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, mgr.): Moulton, Thompson and Moulton Comedy co. closed an excellent week's business 17. Plays: Peter's Penny, Jeanne Du Barri, My Brother's Sister, The Pay Train, Dolly Varden, The Captain's Mate, Nell Gwynne and Mary Jones' Burglar. Arizona 19; large audience.——NEW LONDON OPERA HOUSE (James Nolan, mgr.): Innocent Beauties Burlesquers 16, 17; large audiences.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, mgrs.): Grace George in Pretty Peggy 16 to capacity. The Show Girl (return) 17 filled the house. For Her Children's Sake 20; phenomenal business. Arizona 23. New Britain Glee Club 29. At Valley Forge 30. Over Niagara Falls Feb. 4. Bennett and Moulton co. 9-14.——OPERA HOUSE (W. W. Hanna, mgr.): The Girl in Blue 22.

MIDDLETOWN.—McDONOUGH THEATRE (Rennyson and Co., mgrs.): House opened 21 with The Girl in Blue to capacity; return 24. Smart and Williams' Octoroons 27. Innocent Maids 29.——THE MIDDLESEX (Henry Engel, mgr.): For Her Children's Sake 16 to good business. Arizona 22 to good business. Bennett-Moulton co. Feb. 2-9.

WATERBURY.—POLI'S THEATRE (Jean Jacques, mgr.): The Scarlet Letter 15; fair audience. Jesse James 16, 17 to fair business. Miss New York, Jr., 19 to topheavy house. For Her Children's Sake 21 to well pleased audience. Spotless Town 22. Bertha Galland in Notre Dame 23. The Power of the Cross 24.

MERIDEN.—JACQUES OPERA HOUSE (Jacques and Riely, mgrs.): Fernberg Stock co. 12-17; successful business. Rentfrow's Jolly Pathfinders 19-24, presenting first half of week On the Verge of Ruin. East Lynne, The Three Musketeers, and Queens to fair business. The Liberty Belles 28.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): The Scarlet Letter 16; small audience. The Fast Mail 20; light house. Girl in Blue Burlesque co. 23. Matus Hungarian Band 29. Tracy the Outlaw Feb. 2. A Dutchman's Honeymoon 6. East Lynne 7.

STAMFORD.—GRAND OPERA HOUSE (J. M. Hoyt, mgr.): May Fiske Comedy co. 19-21 to S. R. O. Arizona 24. Feuberg Stock co. 26-31.

TORRINGTON.—UNION THEATRE (Volkman Brothers, mgrs.): Hadfield Stock co. 12-17; very successful business. The Fast Mail 24.

BRISTOL.—OPERA HOUSE (Mickrel Brothers, mgrs.): Over Niagara Falls 3. Uncle Joshua Whitcomb (local) 4. The Gates of Justice 5.

WINSTED.—OPERA HOUSE (J. E. Spaulding, mgr.): The Fast Mail 23.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Bayliss, mgr.): Looping the Loop 17; good house. U. T. C. 19, 20, to large houses. James O'Neill 21; fair audience. The Prisoner of Zenda 23. At Valley Forge 24. Are You a Mason 26. The Pay Train 27. James K. Hackett 28. W. H. Crane 29 canceled.——ACADEMY OF MUSIC (William Rosenbach, mgr.): The Innocent Maids 19-21; large houses.

FLORIDA.

OCALA.—MARION OPERA HOUSE (J. W. Sylvester, mgr.): Richard and Pringle's Minstrels 24. The Star Boarder 26. Gorton's Minstrels Feb. 7. Old 81 Stebbins 9. Sam T. Jack's Burlesque co. 14. A. G. Allen's Minstrels (under canvas) 20.

TALLAHASSEE.—MUNRO'S OPERA HOUSE (R. Munro, mgr.): Bainbridge Opera co. in Zanie 15; attendance good. Ariel Quartette 16; attendance fine. Barlow's Minstrels 23. Tim Murphy in Old Innocence 24.

PENSACOLA.—OPERA HOUSE (J. M. Coe, mgr.): Gorton's Minstrels 21. Creatore's Band 22. Tim Murphy in Old Innocence 23.

TAMPA.—TAMPA BAY CASINO (T. J. Scott, mgr.): Richards and Pringle's Minstrels 26. Kathryn Kidder Feb. 27.

GEORGIA.

SAVANNAH.—THEATRE (W. B. Sceskind, mgr.): Mlle. De Lussan 15 did not appear, owing to indisposition. Peck's Bad Boy 17; immense business. Stuart Robson in The Comedy of Errors 19 to large audience. Tolson Stock co. 20-24; fair business. Oglethorpe Minstrels (local) 26. Alice in Wonderland (local) 27. James O'Neill in The Manxman 28. Kathryn Kidder in An Eye for an Eye 29. Effie Ellsler in When Knighthood Was in Flower 30. Audrey Feb. 2. Leon Hermann 3. Tim Murphy 4.

BRUNSWICK.—GRAND OPERA HOUSE (Fleming and Wall, mgrs.): Tolson Stock co. 15-17; satisfactory business. Plays: The Gambler's Sweetheart, My Uncle, The Man from Kokomo, and The Virginian. Peck's Bad Boy 19; fair house. Alice in Wonderland 23. Tim Murphy 29. When Knighthood Was in Flower 31.

COLUMBUS.—SPRINGER OPERA HOUSE (C. P. Springer, mgr.): Middleton Stock co. 12-17 in Pike County Folks, John Martin's Secret, A Blind Tiger, A Soldier's Sweetheart, My Uncle from Japan and What Happened to Jones; poor business. Katherine Kidder 21. Leon Hermann Feb. 2. James O'Neill 3. Effie Ellsler 4. Faust 5. Al. Wilson 6.

ALBANY.—SALE-DAVIS OPERA HOUSE (L. E. and A. C. Gortatowsky, mgrs.): Alice in Wonderland (local) 7; crowded house. Peck's Bad Boy 13; fair house. Richards and Pringle's Minstrels 19. Old 81 Stebbins 23. Old Innocence 30. Sam T. Jack's Burlesquers Feb. 2. Lewis Morrison 6.

MACON.—ACADEMY OF MUSIC (J. A. Newcomb, mgr.): Creatore's Band 15; good house. Richards and Pringle's Minstrels 16; good business. Stuart Robson 17 in The Henrietta; large audience. James O'Neill 21. When Knighthood Was in Flower Feb. 2. Al. Wilson 3. Arizona 16.

ATLANTA.—GRAND (Henry and Julius De Give, mgrs.): Creatore's Band 16, 17; good business. Tim Murphy 18; good attendance. Lewis Morrison 21, 22. Innes' Band 23 canceled, on account illness of Mr. Innes. John Drew 24. Mason and Mason 26, 29. Leon Herrmann 30, 31.

AMERICUS.—GLOVER'S OPERA HOUSE (Jones and Dudley, mgrs.): Richards and Pringle's Minstrels 17; topheavy audience. Peck's Bad Boy 18.

NEWNAN.—REESE OPERA HOUSE (Bowman and Glover, mgrs.): Dark.

BAINBRIDGE.—OPERA HOUSE (F. A. Prevatt, mgr.): Dark.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Finney, mgr.): Irish Pawnbroker 16; S. R. O. Pickings from Puck 17; topheavy house. Where Baby Are You 19. Weary Willie Walker 20. Gordon-Shay Opera co. 23, 24. Peck's Bad Boy 26. The Burglar and the Waif 30.

POCATELLO.—AUDITORIUM (Colonel Hazelhurst, mgr.): Richard Carvel 6 to good house. Shore Acres 10 to S. R. O. Where Baby Are You 14 to fair business. The Irish Pawnbroker 17 to good house. Pickings from Puck 18; good house.

CALDWELL.—OPERA HOUSE (A. F. Isham, mgr.): Harry Ward's Minstrels to large house.

ILLINOIS.

LINCOLN.—BROADWAY THEATRE (Maude H. Cassitt, mgr.): California 6; fair house. A Mother's Heart 9 canceled. Mr. Plaster of Paris 12 canceled. Katherine Ridgway Concert 13; full house. Stetson's U. T. C. 14; large house. Lost in the Desert 15 to good business. Barbara Frietchie 17; fair house. A Warm Match 19 canceled. A King of Detectives 21. A Poor Relation 22. Oriental Burlesquers 24. Schaury Brothers' co. 26-31. The Secret Dispatch Feb. 2. Robert Mantell 4. Bonair Price co. 5-7. Mickey Finn 9. 'Way Down East 11. Our New Minister 12. Shooting the Chutes 19.

GALESBURG.—AUDITORIUM (F. E. Berquist, mgr.): Lost in the Desert 16; good attendance. The Little Mother 19; fair house. As You Like It (local) 20; house sold out. The Sign of the Cross 21. Windecker, magician, 22, 23. Man to Man 24. A Poor Relation 26. The Gay Lord Quex 27. Ogden's U. T. C. 28. Old 81 Plunkard 29. Foxy Grandpa 31. Florodora Feb. 2. Criminals and Gore 3. The Strollers 5. Through the Centre of the Earth 6. Nathan Hale 7. The Prince of Pilsen 9. Shooting the Chutes 10. Castle 11. Le Voyage en Suisse 14. Just Struck Town 16. Gideon's Minstrels 18.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, mgr.): A Poor Relation 12; good business. Barlow Brothers' Minstrels 13; good house. A Foxy Boy 15 canceled. A Night in Bohemia 16 (local Elks); R. R. O. The Darkest Hour 17; full houses. The Sign of the Cross 18 to S. R. O. Mickey Finn 19. Stetson's U. T. C. 20. Helen Grantley 22. The Power Behind the Throne 24. A Millionaire Tramp 25. Thomas Jefferson 26. Foxy Quiller 28. Rose Coghlan 30. 'Way Down East 31.——ITEM: Isabel McRison, for past two seasons pianist in Temple Theatre, has joined Castle Square Opera co.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George Chatterton, mgr.): Barlow's Minstrels 14; large audience. Kyrle Bellew in A Gentleman of France 15; large audience. Stetson's U. T. C. 16; S. R. O. Blanche Walsh in The Daughter of Hamilcar 17; large audiences. A Turkish Texan 18; good house. Grace Howard in Graustark 19; S. R. O. Le Voyage en Suisse Feb. 1. The Power Behind the Throne 2. Robert Mantelle 3. Florodora 4. Nathan Hale 5. The Fisherman's Daughter 6. The Chaperons 7.

DANVILLE.—GRAND OPERA HOUSE (A. W. Heinly, mgr.): A Warm Match 15; poor house. A Turkish Texan 17 to fair business. The Convict's Daughter 19; house fair. A Poor Relation 21. King Dodo 22. Watson's Oriental Burlesque co. 23. The Gay Lord Quex 24. Devil's Lane 26.——GRAND OPERA HOUSE, GEORGETOWN (C. A. Worthan, mgr.): Ideal Entertainers 19 to good business. A Hoosier Girl 26.

CAIRO.—OPERA HOUSE (Bennett and Williamson, mgrs.): The Darkest Hour 15; topheavy house. Under Two Flags 16; almost empty house; co. disbanded here. The White Slave 17; large houses. Butler's Military Band 19; fair house. West's Minstrels 21. A Royal Slave 24. Jefferson De Angelis 26. Rose Coglan 29. Mrs. Le Moyne 31. Shooting the Chutes Feb. 2. Margaret Sylvia 3. 'Way Down East 5. A Runaway Match 7.

CENTRALIA.—PITTENGER GRAND OPERA HOUSE (George W. Pittenger, mgr.): Grace Hayward co. 13-17 opened with Graustark to packed house. Other plays: A Woman With a Past, Denise, The Charity Ball, Reaping a Whirlwind, matinee, Under Two Flags. West's Minstrels 22. The Power Behind the Throne 26. 'Way Down East Feb. 5. A Runaway Match 10. David Harum 14. Harry Shannon co. 18-21. The Irish Pawnbrokers 26.

DECATUR.—POWERS GRAND OPERA HOUSE (J. F. Given, mgr.): Sporting Life 13; fair house. A Poor Relation 14 to fair attendance. Stetson's U. T. C. 15 to S. R. O. Barbara Frietchie 16 to good house. San Toy 19. A Secret Dispatch 21. The Cowboy and the Lady 22. The Suburban 24. Foxy Quiller 27. Foxy Grandpa 28. A Millionaire Tramp 31. Robert Mantell Feb. 2. Nathan Hale 3. The Chaperons 6.

PANA.—NEW GRAND (J. C. Gallier, mgr.): A Thoroughbred Tramp 13; topheavy house. Stetson's U. T. C. 15 canceled. The Strollers 19 canceled. A Secret Dispatch 22. Midnight in New York 24. The Power Behind the Throne 27. Thomas Jefferson in Rip Van Winkle 29.——ITEM: Roley Brothers have bought old Hayward Opera House and will remodel it.

OTTAWA.—FARRELL'S THEATRE (T. B. Farrell, mgr.): The Hottest Coon in Dixie 17 to medium business. Murray Comedy co. 19-24 to good business, presenting True as Steel, Nature's Nobleman, The Blue and the Gray, Miss Hursey from Jersey, A Southern Romance, John Martin's Secret, and Cinderella. When Reuben Comes to Town 27. Man to Man 29. The Rivals 31.

KEWANEE.—McCLURE'S OPERA HOUSE (C. E. Rowley, mgr.): The Hottest Coon in Dixie 13 to full house. Man to Man 17 to S. R. O. Windecker 19. The Little Mother 20. Barbara Frietchie 22. Sporting Life 24. A Warm Match 26. Old 81 Plunkard 31. The Fisherman's Daughter Feb. 2. Devil's Lane 6.

OLNEY.—HYATT'S OPERA HOUSE (A. Horrall, mgr.): De Lacour and Fields Dramatic co. 12-14 in Sunny Tennessee, Lost in New York and Mr. Dooley; poor business. Stetson's U. T. C. 22. McCarthy's Mishaps 27. Le Voyage en Suisse Feb. 4. Down Mobile 13. A Warm Match 20. Adelaide Thurston in Cozy Corners 27.

JACKSONVILLE.—GRAND OPERA HOUSE (G. M. Luttrell, mgr.): Lost in the Desert 14; good business. Sporting Life 15; large audience. Stetson's U. T. C. 17 turned people away. Barbara Frietchie 19; good audience. The Blondells Feb. 1. The Strollers 4. Howard Kyle 6. Mickey Flynn 11. Prince of Pilsen 12.

MURPHYSBORO.—LUCIER OPERA HOUSE (H. O. Osburn, mgr.): The Darkest Hour 16; good house. A Foxy Boy 20 failed to appear. Harry Holman Comedy co. 22-24. Metropolitan Burlesquers 27. The Secret Dispatch 29. 'Way Down East Feb. 4. The Silver Dagger 9. A Warm Match 13. A Missouri Girl 14.

AURORA.—OPERA HOUSE (J. H. Plain, mgr.): Himmelein's Stock co. 12-17; fair business, presenting Captain Imprudence, The Lost Paradise, A Daughter of the South, The Great Devereaux Case, The Veteran, and Dangers of a Great City. The Suburban 22. When Reuben Comes to Town 26. Sporting Life 29. The Rivals 30.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., mgrs.): The Fatal Wedding 14; fair attendance. Kyrle Bellew in A Gentleman of France 16 to large audience. Mr. Jolly of Joliet 17 to fair business. The Sign of the Cross 19; full house. A Turkish Texan 20. The Power Behind the Throne 22. Robert Mantell 23.

ROCK ISLAND.—ILLINOIS THEATRE (Archie M. Cox, mgr.): Windecker 14, 15; good houses. The Prisoner of Zenda 16 to fair house. Sporting Life 17 to large house. Florodora 18 to full house. Man to Man 22. Barbara Frietchie 26. Brothers Byrne 27. Old 81 Plunkard 28. Mickey Finn 30.

STREATOR.—PLUMB OPERA HOUSE (J. R. Williams, mgr.): Murray Comedy co. 11-17 in Nature's Nobleman, True as Steel, The Blue and the Gray, A Southern Romance, Miss Hursey from Jersey, Cinderella and John Martin's Secret; good business. Foxy Quiller 31. The Secret Dispatch Feb. 6.

ROCKFORD.—GRAND OPERA HOUSE (George B. Peck, mgr.): Robert Edeson presented Soldiers of Fortune 13 to large audience. The Moonshiner's Daughter 14; small house. The Surburban 15; large house. Foxy Grandpa 21. The Fisherman's Daughter 22. The Storks 24.

JOLIET.—THEATRE (William H. Hulshizer, mgr.): The Suburban 14 to S. R. O. Man to Man 15 to fair business. A Little Outcast 16 to capacity. Lost in the Desert 17 to capacity. A King of Detectives 19 to fair house. King Dodo 24. Busy Izzy 25.

MONMOUTH.—PATTEE OPERA HOUSE (H. B. Webster, mgr.): The Great Bunkerr Vaudeville co. 12, 13; good houses. Mr. Jolly of Joliet 14; large house. The Black Viper 15 canceled. Sporting Life 20; large house. Barbara Frietchie 23. A Poor Relation 27.

PARIS.—SHOAFF'S OPERA HOUSE (L. A. Shoaff, mgr.): Barbara Frietchie 14 to fair house. Mickey Finn 15; good house. Horace Lewis in A Poor Relation 20 to good house. Thomas Jefferson 30. The Silver Dagger 31. Why Patsy Left Home Feb. 2.

CANTON.—GRAND OPERA HOUSE (F. B. Powelson, mgr.): Mr. Jolly of Joliet 7" business poor. The Storks 13; good business. Barbara Frietchie 21. Sporting Life 22. A Poor Relation 24. Foxy Grandpa 28.

DIXON.—OPERA HOUSE (F. A. Truman, mgr.): Rosar and Mason co. 12-17. Plays: My Lady Nell, Arizona Girl, Monte Cristo, Dr. Jekyll and Mr. Hyde and A Southern Kid; S. R. O. The Witch of the Woods (local) 20, 21.

CLINTON.—RENWICK OPERA HOUSE (H. L. Nichell, mgr.): Mozart Concert co. 13; full house. Oriental Burlesquers 21. McCarthy's Mishaps 22. William West Minstrels 23.

OAK PARK.—WASHINGTON OPERA HOUSE (Frank H. June, mgr.): Ole Olson 2; good business. The Prisoner of Zenda 9; fair house. Davidson Stock co. 12-17 to fair audiences. Sporting Life 23.

CHATSWORTH.—THE GRAND (Corbett and Bohlman, mgrs.): Patriotic co. 14 to large audience. Tried and True (local) 20.——HARBECKE'S OPERA HOUSE (F. J. Harbeke, mgr.): Dark.

MARSHALL.—PYTHIAN THEATRE (Rector and Baird, mgrs.): Watson's Oriental Burlesquers 14 canceled. A Millionaire Tramp 22. McCarthy's Mishaps 24. Shooting the Chutes 30.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, mgr.): The Hottest Coon in Dixie 15; fair business. Man to Man 16; good business. The King of Detectives 22. King Dodo (return) 23.

MATTOON.—THEATRE (Charles Hogue, mgr.): Price Comedy co. 12-14 in A Woman's Vow, Sin and Sorrow, and Maud Miller; poor business. Barbara Frietchie 15; good business.

NEW HARMONY.—THRALL'S OPERA HOUSE (Charles Chaffin, mgr.): The Hoosier Girl 16; large audience.

PONTIAC.—FOLKS' OPERA HOUSE (R. D. Folks, mgr.): Stetson's U. T. C. 13; packed house. McCarthy's Mishaps 21.

RANTOUL.—NEAL OPERA HOUSE (J. D. Neal, mgr.): A Hoosier Daisy 19; good house. Nellie Peck Saunders co. 26. At the Old Cross Roads Feb. 6.

PRINCETON.—APOLLO OPERA HOUSE (Thomas B. Henderson, mgr.): Under Two Flags 24. A Warm Match 27.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, mgr.): The Prisoner of Zenda 13 to good business.

MORRISON.—AUDITORIUM (Lewis and Shelley, mgrs.): The Prisoner of Zenda 14; large business.

BETHANY.—VADAKIN OPERA HOUSE (J. H. Vadakin, mgr.): Bonnair-Price co. 19-21.

ARCOLA.—THEATRE (Buckle-Craycroft Co., mgrs.): Dark.

INDIANA.

MARION.—THE INDIANA (E. L. Kinneman, mgr.): San Toy for the first time here 14; large audiences. King Dodo 15; fair patronage. When Reuben Comes to Town 19; good audience. The Blondells in Through the Center of the Earth 20; fair patronage. The Taming of Helen 21. 'Way Down East 23. The Strollers 27. West's Minstrels 28. Sally in Our Alley 29. Our New Minister Feb. 4. A Texas Steer 5. The Sign of the Cross 13.——THE GRAND (E. L. Kinneman, mgr.): The Eleventh Hour 16, 17, to good houses. A Ragged Hero 20, 21. The Hottest Coon in Dixie 24. A Bunch of Keys 26. The Convict's Daughter 30. A Homespun Heart Feb. 2. Oriental Burlesquers 6. Weary Willie Walker 7. Katzenjammer Kids 9, 10. Nevada 14.——SOLDIERS' HOME THEATRE (E. L. Kinneman, mgr.): A Ragged Hero 19; large audiences. Katzenjammer Kids Feb. 11. Man to Man 19.

FORT WAYNE.—MASONIC TEMPLE THEATRE (Frank E. Stouder, mgr.): Riley and Woods Show 13; large house. Elks' Minstrels (local) 14-16; large houses. Hermann 15 to good business. The Convict's Daughter 17 to crowded houses. The Cowboy and the Lady 19. Henry Miller 20. The Eleventh Hour 21. A Chinese Honeymoon 22. Robert Edeson 23. A Bunch of Keys 24. The Strollers 26. Two Merry Tramps 27. Busy Izzy 28. The Storks 29. A Fight for Millions 30. Peck's Bad Boy 31. Davidson Stock co. Feb. 1-7. Hunting for Hawkins 9. Royal Lilliputians 11. Her Lord and Master 12. John Drew 13. The Sign of the Cross 14.

TERRE HAUTE.—THE GRAND (T. W. Barhydt, Jr., mgr.): A Gentleman of France 14 to large audience. A Poor Relation 15; fair house. Mickey Finn 16; topheavy house. San Toy 17; fair house. The Girl and the Judge 19 canceled. 'Way Down East 20; good house. Robert Edison in Soldier of Fortune 21 to large audience. Reuben in New York 22. Through the Center of the Earth 23, 24. Primrose and Dockstader's Minstrels 26. A Hoosier Girl 27. McCarthy's Mishaps 29, 30. Lost River 31. Rose Coghlan Feb. 2. The Black Vipers 3. Mrs. Le Moyne 4. The Chaperons 5. Florodora 6. Down Mobile 7.

LOGANSPORT.—DOWLING'S OPERA HOUSE (John E. Dowling, mgr.): King Dodo 14; large house. Watson's Oriental Burlesquers 15; large male audience. Sam T. Jack's Burlesquers (return) 17 to good business. 'Way Down East 19 to capacity. The Cowboy and the Lady 21. The Moth and the Flame 22. Shooting the Chutes 23. Nathan Hale 27. Stetson's U. T. C. 28. Lost River 29. At the Old Cross Roads Feb. 2. Foxy Quiller 4. Our New Minister 6. Her Lord and Master 9. Hunting for Hawkins 10. The Sign of the Cross 12.

EVANSVILLE.—GRAND (C. J. Scholz, mgr.): Kyrle Bellew 13; good house. Criollo and Hall 14; fair house. A Hoosier Girl 17; fair houses. Jefferson De Angelis 21. Brooke's Orchestra 22. Reuben in New York 24. Primrose and Dockstader's Minstrels 28. Margaret Sylva 30.——PEOPLE'S (C. J. Scholz, mgr.): Anna Eva Fay 12-24; fair to good houses. A Royal Slave 18; packed house. Riley and Burton's Gayety co. 25. Shooting the Chutes 1. Down Mobile 8.——ITEM: Pedley and Bunch, of Owensboro, have leased the Grand for five years, to begin in August.

RICHMOND.—GENNETT THEATRE (Murray and Switzler, mgrs.): Reuben in New York 13; fair house. Human Hearts 15; good business. Gay Lord Quex 16; fair house. A Homespun Heart 20. Robert Edeson 22. 'Way Down East 24. The Chaperons 28. The Great Lafayette 29. A Bunch of Keys 30. Foxy Quiller Feb. 7.——PHILLIPS OPERA HOUSE (Murray and Switzler, mgrs.): Myrtle and Harder co. 19-24. Sam T. Jack's Burlesquers 26. The Hottest Coon in Dixie Feb. 3. Peck's Bad Boy 5.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, mgr.): Leon Herrmann 13 did not draw well. An American Hustler 15; fair house. The Light House Robbery 20. Henry Miller in The Taming of Helen 22. The Strollers 28.——AUDITORIUM (Harry G. Sommers, mgr.): Reilly and Woods 12; good house. The Peddler's Claim 17; light house. Quinlan and Wall's Minstrels 22. Peggy from Paris 24.

ANDERSON.—GRAND OPERA HOUSE (G. B. Dickson, mgr.): Howard Hall in The Man Who Dared 15 to good house. The Girl and the Judge 17 to good business. Through the Center of the Earth 18 to crowded house. King Dodo 20 to large audience. Quinlan and Wall's Minstrels 21 to poor house. Murray and Mack in Shooting the Chutes 21 to large house.

BRAZIL.—McGREGOR OPERA HOUSE (W. H. Leavett, mgr.): Quinlan and Wall's Minstrels 10; business good. Watson's Oriental Burlesquer's 12 to capacity. A Turkish Texan 16; business good. Brooke's Chicago Marine Band and Orchestra 20; good business. The Blondells 22. Dempsey's Comedians 26-28.

GOSHEN.—IRWIN OPERA HOUSE (F. J. Irwin, mgr.): John Griffith presented Macbeth 16 to topheavy house. Colonial Moving Picture co. 19 to large audience.——ITEM: Sanford B. Ricaby, manager W. H. West's Minstrels, who has been ill here for a month, is in a precarious condition, and it is not believed he can survive.

KOKOMO.—SIPE THEATRE (C. H. Havens, mgr.): King Dodo 13 to capacity. The Man Who Dared 14; fair business. The Eleventh Hour 15; good business. Down and Up 17; large house. A Runaway Match 20. When Reuben Comes to Town 23. The Moth in the Flame 24. Reuben in New York 29. The Chaperons 31.

DUNKIRK.—TODD THEATRE (Charles W. Todd, mgr.): The Tide of Life 14 to fair business. Brown's in Town 17; S. R. O. Down and Up 22. Sam T. Jack's Burlesquers 24. The Lighthouse Robbery 28 canceled. Twentieth Century Maids 31. Katzenjammer Kids Feb. 4. A Hoosier Daisy 7. Hearts of Gold 11.

WASHINGTON.—OPERA HOUSE (Horrall Brothers, mgrs.): The Girl and the Judge 14 canceled. A Poor Relation 17; good business. Brooke's Chicago Marine Band Orchestra 21. Reuben in New York 23. The Silver Dagger 26. A Foxy Boy 29. A Hoosier Girl 31. Wilber Mack Stock co. Feb. 2-7.

VALPARAISO.—MEMORIAL OPERA HOUSE (A. F. Heineman, mgr.): Knight and Decker's Minstrels 16 to S. R. O. The Hottest Coon in Dixie 20. Poddinghead Wilson Feb. 2 canceled. Our New Minister 7. Sporting Life 13. The Pride of Jennico 16 canceled.

PERU.—WEBB OPERA HOUSE (F. B. Webb, mgr.): 'Way Down East 16; S. R. O. The Real Thing 17 failed to appear. A Millionaire Tramp 19; good business. A Run for Her Money canceled. The Storks 26. The Convict's Daughter 28. A Bunch of Keys 29.

ALEXANDRIA.—OPERA HOUSE (H. V. Otto, mgr.): The Eleventh Hour 15; fair house. Oriental Burlesquers 16; topheavy house. A Millionaire Tramp 18; large audience. Sam T. Jack's Burlesque co. 20. Shooting the Chutes 22. A Bunch of Keys 23. The Convict's Daughter 26. Two Married Men 28.

ELWOOD.—KRAMER GRAND (J. A. Kramer, mgr.): Light House Robbery 14; good business. 'Way Down East 17 to S. R. O. Quinlan and Wall's Minstrels 19. Shooting the Chutes 23. French Beauty Burlesquers 24.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, mgr.): Human Hearts 12; small attendance. Reilly and Woods' Show 14; good house. King Dodo 16; S. R. O. Watson's Burlesquers 17; good business.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, mgr.): Down and Up 13; good house. John Griffith in Macbeth 15; large house. Totten's Comedians 21 canceled. The Light House Robbery 24. Harry Shannon 29.

BUSHVILLE.—CITY OPERA HOUSE (Cole and Wolverton, mgrs.): Reuben in New York 14 to large audience. Dempsey's Comedians 19-21 opened with The Poisoned Dagger to S. R. O. Brooke's Orchestra 23. A Bunch of Keys Feb. 3.

MICHIGAN CITY.—ARMORY OPERA HOUSE (E. F. Bailey, mgr.): 'Way Down East 15 to S. R. O. The Hottest Coon in Dixie 19; S. R. O. My Friend from Arkansaw 27. Man to Man Feb. 2. Reuben in New York 6.

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GARRETT CITY.—WAGNER'S OPERA HOUSE (J. William Wagner, mgr.): The Denver Express 9; S. R. O. The Tide of Life 17; fair house. The Light House Robbery 23 canceled. Paul's Modern Minstrels 23. Legally Dead 31.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, mgr.): King Dodo 12; large house. Brooks Band 13 to good house. Helen Grantly 14 in The Girl and the Judge canceled. Hickman Brothers 16; good house.

CAMBRIDGE CITY.—MAIN STREET OPERA HOUSE (M. L. Bowmaster, mgr.): Maloney's Wedding Day 17; good business. Hottest Coon in Dixie 20.——MASONIC OPERA HOUSE (Ed J. Boyle, mgr.): Bryan Stock co. Feb. 5-7.

HARTFORD CITY.—VAN CLEVE THEATRE (W. L. Van Cleve, mgr.): A Honolulu Coon 17 to small business. True America 21 to S. R. O. Down and Up 24. A Bunch of Keys 27. Reuben in New York 31. Next Door 22 failed to appear.

PORTLAND.—AUDITORIUM (Andrews and Littell, mgrs.): Two Merry Tramps 14; large house. The Tide of Life 15; good business. Two Married Men 20.

ELKHART.—BUCKLIN OPERA HOUSE (D. R. Carpenter, mgr.): Quinlan and Wall's Minstrels 21; good business. The Hottest Coon in Dixie 23. George Sidney in Busy Izzy 26. Lost River 30.

VINCENNES.—McJIMSEY'S THEATRE (Frank Green, mgr.): A Poor Relation 16 to small house. Brooks's Band 22. Jefferson De Angelis in The Emerald Isle 23.

LAFAYETTE.—GRAND OPERA HOUSE (Harry Burn, mgr.): The Emerald Isle 14. San Toy 15 to good business. A Millionaire Tramp 17. The Cowboy and the Lady 20. King Dodo 21. Gay Lord Quex 22.

ROCKVILLE.—OPERA HOUSE (Theodore F. Gaebler, mgr.): Watson's Oriental Burlesquers 20. The Silver Dagger 21. Down and Up Feb. 6. Peck's Bad Boy 13.

UNION CITY.—UNION GRAND THEATRE (R. J. Fisher, mgr.): The Denver Express 17; poor house. When Reuben Comes to Town 20 to large audience. Down and Up 27.

FRANKFORT.—COLUMBIA THEATRE (J. J. Aughe, mgr.): Two Merry Tramps 12; good house. The Eleventh Hour 13; large house. Sam T. Jack's Burlesquers 18; large audience. Lost River 20.

DECATUR.—BOSSE OPERA HOUSE (J. W. Bosse, prop.): The Tide of Life 16; good house. The Eleventh Hour 20 to capacity. Colonial Picture co. 26. Two Married Men 30. Reuben in New York Feb. 2.

HUNTINGTON.—OPERA HOUSE (Ed Harter, mgr.): Down and Up 14; good house. The Eleventh Hour 19; large business. Sam T. Jack's Burlesque co. 21.

RENSSELAER.—ELLIS OPERA HOUSE (J. H. S. Ellis, mgr.): One Night in June 26. Local 30. The Black Vipers Feb. 2. Brown Stock co. 9-14.

ALBION.—HOWARD'S OPERA HOUSE (George O. Russell, mgr.): Bippens Orchestra 15; poor audience. Monarch Minstrels 24. Alabama Feb. 4.

NEW CASTLE.—ALCAZAR OPERA HOUSE (R. F. Brown, mgr.): Reuben in New York 17 to packed house. Through the Centre of the Earth 19; S. R. O.

TIPTON.—KLYLEA THEATRE (C. W. Mazwell, mgr.): Down and Up 28.

INDIAN TERRITORY.

ATOKA.—OPERA HOUSE (F. D. C. Crawford, mgr.): Rip Van Winkle 14; large business. Foul Play 15. Vendetta 17. The Three Musketeers 17 by the Guy Stock co.; immense business.

SOUTH M'ALESTER.—LANGSDALE OPERA HOUSE (L. E. Garnett, mgr.): A Wise Woman 16; capacity. Black Patti Troubadours 23. A Runaway Match 30.

MUSKOGEE.—OPERA HOUSE (A. A. Kinney, mgr.): A Wise Woman 20. Stater's Madison Square co. 23, 24. Ina Shannon Shivers 28.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): The Peddler's Claim 20. The Prisoner of Zenda 23. The Span of Life Feb. 4. The Girl and the Judge 15 failed to appear.——ITEMS: C. E. Bruce, formerly stage-manager at the Metropolitan, is temporarily in charge of the stage, Mr. Kelley's successor

21. Mickey Finn 22. La Voyage en Suisse 24. The Sign of the Cross 27. Florodora 29. Barbara Frietchie 31.

SIOUX CITY.—GRAND OPERA HOUSE (A. R. Beall, mgr.): The Prince of Pilsen 12 to S. R. O. Charles Hanford 12, 14, in Much Ado About Nothing and The Taming of the Shrew; good houses. Are You a Mason 15; fair business. The Kilties' Band 16; good house. Down Mobile 17; large audiences. Hickman Beauty 19-22. Walker Whiteside 23, 24.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, mgr.): Down Mobile 6 unable to show, owing to scenery not reaching here on time. Way Down East 10; fair house. Old Arkansaw 12; fair house. A Boy Tramp 19. Tracy, the Outlaw 20. An Irish Aristocrat 25. A Breezy Time 29.

CHEROKEE.—GRAND OPERA HOUSE (H. H. Robertson, mgr.): Down Mobile 15 to crowded house. Richards and Pringle's Minstrels 24. The Sign of Life 27. George W. Spoor's co. in The Irish Pawnbroker 29. The Christian Feb. 3. Bugger Prince Opera co. in Olivette 5.

ELDORA.—WISNER OPERA HOUSE (Gilman and Kemper, mgrs.): Sanford Dodge in The Gladiator 24. Troubadours Concert co. 29. The Man in the Iron Mask 30. A Poor Relation Feb. 4. Gus Gardner in The Darkest Hour 10. The Prisoner of Zenda 13. General Rain 14. The Irish Pawnbroker 17.

COUNCIL BLUFFS.—NEW THEATRE (A. R. Beall, mgr.): The Kilties' Band of Canada 17 to full house. Fred Hendricks in Ole Olson 18; large audience. Jule Walters' Kids Tracked 20; good business. The Peddler's Claim 22. The Two Orphans 23.

BUSCATINE.—GRAND OPERA HOUSE (Chamberlin, Kindt and Co., mgrs.): Tracy the Outlaw 15. Sporting Life 16; good house. Old Si Plunkard 24. The Denver Express 27. Barbara Frietchie 28. A Poor Relation 31.

CENTERVILLE.—ARMORY OPERA HOUSE (Payton and Swartzman, mgrs.): Gideon's Minstrels 14 to large audience. Old Si Plunkard 16; capacity. A Breezy Time 19; good house. The Boy Tramp 20. Tracey the Outlaw 21. The Denver Express Feb. 2.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): The Fatal Wedding 13; light business. Mr. Jolly of Joliet 16; fair audience. The Sleths 17 to capacity. Old Si Plunkard 19. Florodora 20. Sporting Life 21.

SPENCER.—GRAND OPERA HOUSE (Ben O. Tupper, mgr.): Sanford Dodge in The Gladiator 16; fair house. Down Mobile 20; good business. Walker Whiteside in The Merchant of Venice 27. Chase-Lister co. Feb. 5-7. The Prisoner of Zenda 19.

MARSHALLTOWN.—ODEON THEATRE (Busby Brothers, mgrs.): The Fays 12-16; large audiences. Kate Claxton in The Two Orphans 21. Tracy, the Outlaw 22. The Sign of the Cross 26. Florodora 29. The Man in the Iron Mask 31. Gay Lord Quex Feb. 2.

FORT DODGE.—MIDLAND THEATRE (Beth Mecrovey, mgr.): Are You a Mason 14; large audience. The Peddler's Claim 21. The Sign of Life 23. Helen Grantly Feb. 2. Kings and Queens 3.

NEWTON.—LISTER'S OPERA HOUSE (A. Lister, mgr.): Old Si Plunkard 13; good house. Bugger Prince Opera co. in The Pretty Persian 16 to S. R. O. Sanford Dodge 27.

IOWA CITY.—OPERA HOUSE (J. R. Cobleon, mgr.): Brinton Entertaining co., with matinee daily, 12-14 to crowded houses. The Prisoner of Zenda 22. The Denver Express 23.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, mgr.): Richards and Pringle's Minstrels 16; large audience. A Little Outcast 20. Down Mobile 22.

FAIRFIELD.—GRAND OPERA HOUSE (D. F. Drake, mgr.): Tracy the Outlaw 16; good house. A Poor Relation 20. The Irish Aristocrat Feb. 2. A Boy Tramp 4. The Denver Express 7. A Royal Slave 11.

ANITA.—JOHNSON'S OPERA HOUSE (H. H. Cate, mgr.): The Girl from Prince 12 failed to appear; they disbanded at Creston. Nixor's Comedians 13-17 to fair business. Bugger Prince Opera co. Feb. 17.

DECORAH.—GRAND OPERA HOUSE (Weiser and Esser, mgrs.): The Denver Express 15; poor house. Down Mobile 24. The Prisoner of Zenda Feb. 2.

OSAGE.—SPRAGUE'S OPERA HOUSE (Goodall and Prime, mgrs.): The Man in the Iron Mask 27. The Prisoner of Zenda 31.

GREENFIELD.—WARREN OPERA HOUSE (H. H. Warren, mgr.): The Boy Tramp 20; large audience.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (Ray Crawford, mgr.): Dr. and Mrs. Herbert L. Flint, hypnotists, 12-17 to very large houses.——GRAND OPERA HOUSE (Crawford and Kane, mgrs.): Williams and Walker to largest audience of season. The Girl 18; large attendance. When We Were Twenty-one 17; good house. Ed. Redmond 19. Peck's Bad Boy 22. The Convict's Daughter 23.
RAYMOND J. LYDDANE.

WICHITA.—CRAWFORD THEATRE (R. L. Marlier, mgr.): Stock co. 12-17 opened to crowded house. Plays: Credit Lorraine, The Game of Life, Michael Strogoff, Cleopatra, Bar Harbor and The Fatal Liberty. Way Down East 20. Carpenter's For Her Sake 21. Milton's Comedians 22. Davy Crockett 24. The Game Keeper 27. Rip Van Winkle 31.——TOLER AUDITORIUM (H. G. Toler, mgr.): Slater's Comedians opened 12 to For Home and Honor for week, but the engagement was canceled after first performance by Manager Toler. The Kilties 24. Richard Carvel 26. The Show Girl 28. Yon Yonson Feb. 3.

COFFEYVILLE.—NEW AUDITORIUM (J. R. Tucklitt, mgr.): The Power Behind the Throne 2 to packed house. Rip Van Winkle 3; good house. The Convict's Daughter 6 to good house. Keeping the Harvest 12 canceled. The Game Keeper 13; packed house. Slater's Madison Square Theatre co. 16-17 to well filled houses. Carpenter's For Her Sake 23. California Feb. 4. Milton's Comedy co. 6.

PITTSBURG.—OPERA HOUSE (W. W. Bell, mgr.): Hoyt Stock co. 12-24 in A Mother's Sacrifice, A Baby Wanted, and Kathleen Mavourneen; poor houses. Alphouse and Gaston 17 canceled. The Christian 21. Jessie James' Last Days in Missouri 22. Way Down East 24. Veronee Stock co. 26-31. A Royal Slave 2. California 3. Black Patti 5.

PITTSBURG.—McPHERSON OPERA HOUSE (R. W. Lindsay, mgr.): Carpenter's For Her Sake 6 to fair house. Railroad Jack 10; fair audience. Hoctin Gilford 12; good house. When We Were Twenty-one 14 (Masters); excellent house. Peck's Bad Boy 19. Are You a Mason 20. Rip Van Winkle Feb. 3. Thelma 12.

INDEPENDENCE.—AUDITORIUM (B. Hunter, mgr.): The Game Keeper 14; large business. Cantlon and Otto Concert co. 17 failed to appear. E. J. Carpenter's For Her Sake 22. Independence Concert Band Feb. 2. Hoyt Stock co. 5-7. Milton's Comedians 9, 10. The Stowaway 16. Carpenter's A Little Outcast 20.

LEAVENWORTH.—CRAWFORD OPERA HOUSE (Morris Cunningham, mgr.): The Show Girl 17; fair house. Way Down East 19; largest house of season; receipts $780. Kate Claxton in The Two Orphans 19 to fair business. When We Were Twenty-one Show large crowd. Mr. Jolly of Joliet Feb. 1.

OSKALOOSA.—WILLIAMS NEW THEATRE (G. W. Williams, mgr.): The Game Keeper 15 to capacity. Slater's Comedy co. 19-24 to S. R. O.; presenting Mister John, Stricken Blind and Held By the Enemy. Two Jolly Rovers 28, 29. Lillian Mortimer co. Feb. 2-4. California 6.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, mgr.): Railroad Jack 13; crowded house. The Convict's Daughter 21. The Show Girl 24. Are You a Mason 27. The Missouri Girl 31. Mr. Jolly of Joliet Feb. 4. The Tyranny of Tears 14. Walker Whiteside 20. Mrs. Bruno 28.

PARSONS.—EDWARDS OPERA HOUSE (W. T. Nolitch, mgr.): The Show Girl 14; packed house. The Game Keeper 17; large audience. Way Down East 21. Barlow's Minstrels 22. Milton's Comedians 31. Are You a Mason Feb. 4.

FRANKFORT.—CAPITAL THEATRE (J. B. and A. D. Hanlon, mgrs.): Gypsy Jack 12; poor business. Mrs. Le Moyne 21. The Belle of New York 27. Rose Coghlan Feb. 6. Four Cohans 9. Mr. Jolly of Joliet 13. Creatore's Band 17. Way Down East 23.

SALINA.—OPERA HOUSE (W. P. Pierce, mgr.): E. J. Carpenter's For Her Sake 5; good business. Railroad Jack 12 to good house. The Convict's Daughter 16; good business. Peck's Bad Boy 20. Rip Van Winkle Feb. 2.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (W. G. Parker, mgr.): Peck's Bad Boy 12 to packed house. Tracy, the Outlaw 26. The Show Girl 30. Bugger Prince Opera co. Feb. 5. Jule Walter's 10. A Wise Woman 14. Hoyt Stock co. 16-18.

NEWTON.—NEW RAGSDALE OPERA HOUSE (Grant Johnston, mgr.): When We Were Twenty-one 15 to good house. Peck's Bad Boy 16 to topheavy house. Two Jolly Rovers 19. The Game Keeper 20. Richard Carvel 23.

LAWRENCE.—BOWERSACK'S OPERA HOUSE (Irving Hill, mgr.): Williams and Walker 12 to S. R. O. When We Were Twenty-one 16; good house. The Game Keeper 22. The Christian 24.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, mgr.): When We Were Twenty-one 13; good house. Yon Yonson Feb. 4. Mr. Jolly of Joliet 5. Rip Van Winkle 6. Slater co. 9-14.

HUTCHINSON.—HOME THEATRE (W. A. Lee, mgr.): When We Were Twenty-one 12 to S. R. O. Two Jolly Rovers 15 to fair house. Peck's Bad Boy 17 matinee very good house; evening good house.

GREAT BEND.—WEIZNER'S OPERA HOUSE (J. F. Lewis, mgr.): Two Jolly Rovers 16; good house. Schubert's Symphony Club and Lady Quartette 19; good business. Ward co. in The Lion's Mouth 22.

OTTAWA.—BONEBRAUGH THEATRE (S. S. Hubbard, mgr.): The Stowaway 14 to large audience. When We Were Twenty-one 22. The Christian 23.

FORT SCOTT.—DAVIDSON THEATRE (Henry C. Rulich, mgr.): The Show Girl 12; fair business. When We Were Twenty-one 20. M. B. Curtis 26.

WINFIELD.—GRAND OPERA HOUSE (M. P. Ryan, mgr.): Slater's Comedians in The Runaway Mover 17 to poor business. Casey's Troubles 20.

NORTON.—OPERA HOUSE (George Moulton, mgr.): An Alabama Romance 16; S. R. O. Keeping the Harvest Feb. 12. Lambert's Rip Van Winkle 23.

OSAWATOMIE.—AGNEW OPERA HOUSE (W. L. Dennis, mgr.): Dark.

KENTUCKY.

PADUCAH.—THE KENTUCKY (George E. Rudolph, mgr.): The Gay Lord Quex 19; fair house. The Christian 14 to good business. The White Slave 16 to fair business. A Thoroughbred Tramp 17 to fair business. Jefferson De Angelis in The Emerald Isle 23. A Royal Slave 27. The Silver Dagger 28. The Belle of New York 29. Mystic-Hardee co. 27-31. Mrs. Le Moyne 30. The Strollers Feb. 2. The Pilate 5-7. Way Down East 9. Kelcey and Shannon 10.

SOMERSET.—GEM OPERA HOUSE (T. M. Thatcher, mgr.): Lewis Morrison's Faust 26. Hi Henry's Minstrels 30. The Missouri Girl Feb. 5. Old Arkansaw 11. Mahara's Minstrels 12. A Thoroughbred Tramp 14. Barlow and Wilson's Minstrels 23. The Other Fellow 26.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, mgr.): Vendome Stock co. presented Camille 15 to fair house. Quinlan and Wall's Minstrels 17 to S. R. O. Vendome Stock co. 23. The Other Fellow 26. Wormwood 28.

OWENSBORO.—NEW TEMPLE THEATRE (Polley and Burch, mgrs.): The Gay Lord Quex 14; full house. Century Stock co. 20 presented Under the Harbor Lights to good crowd. Mrs. Le Moyne 29. Strollers 31. King Dodo Feb. 2.

ASHLAND.—THEATRE (Bryan and Martin, mgrs.): Old Arkansaw 17; packed house. A Country Kid 20. Human Hearts 26. A Prince of Liars Feb. 7. The Minister's Son 10. Nevada 14. Chicago Stock co. 16-21.

RICHMOND.—GRAND OPERA HOUSE (B. Janett, mgr.): Raymond, magician, 17; good house.——NEW OPERA HOUSE (D. C. and M. S. Wiggins, mgrs.): The Missouri Girl 28.

MOUNT STERLING.—GRAND OPERA HOUSE (Nimrod Anderson Wilhoyte, mgr.): Morrison's Faust 23. The Missouri Girl 30. Herald Square Stock co. (return) Feb. 2-4.

HOPKINSVILLE.—HOLLAND'S OPERA HOUSE (H. H. Holland, mgr.): Vendome Stock co. 12 in Camille; large business. Romeo and Juliet 16; good house. A Thoroughbred Tramp 19; good house.

LEXINGTON.—OPERA HOUSE (Charles Scott, mgr.): Gypsy Jack 15 to good audience. A Royal Slave 17 to good audience. Mrs. Lemoyne 22. Morrison's Faust 24. Howard Dorset 26-31.

WINCHESTER.—THE WINCHESTER (Bryan and Martin, mgrs.): Gypsy Jack 14 to poor house. A Royal Slave 16; large house. A Country Kid 20. The Missouri Girl 21.

MAYSVILLE.—WASHINGTON OPERA HOUSE (Russell, Dye and Frank, mgrs.): Gypsy Jack 17; good house. Morrison's Faust 22.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Hirlich Brothers, mgrs.): William West's Minstrels 13 to full house. Gertrude Coghlan in Alice of Old Vincennes 14; good house. The Belle of New York 15 to S. R. O. Black Patti Troubadours 17; good house. Finnigan's Ball 18; fair house. Hello, Bill 22. When We Were Twenty-one 23. Jefferson De Angelis Opera co. 31.

BATON ROUGE.—ELKS' THEATRE (H. B. Stroube, mgr.): Lewis Morrison in Faust 12 to capacity. The Minister's Son 22; good business. Thomas Jefferson in Rip Van Winkle 14 to S. R. O. Gorton's Minstrels 17; good business. Thelma 20. Old Jed Prouty 21. Sam T. Jack's Burlesquers 22. The Eleventh Hour 24.

OPELOUSAS.—SANDOS OPERA HOUSE (Adolphe Jacobs, mgr.): Crescent Stock co. 12-17 to light business, playing A Noble Outcast, and East Lynne. Mr. Plaster of Paris 19; good audience. A Chicago Tramp 23. A Wise Member 24. Dickman's Stock co. 26.

THIBODAUX.—OPERA HOUSE (H. L. Gibbs, mgr.): Alden Benedict's Thelma 16 to fair business. Captain Racket 18 (local), repeated 19; good business. Zenobe, the mystic 22-24. A Wise Member Feb. 2. Edwin Felix in Rip Van Winkle 9.

MONROE.—OPERA HOUSE (I. Sugar, mgr.): Lewis Morrison's Faust 14; S. R. O. The Belle of New York 15; S. R. O. Barlow and Wilson's Minstrels 17; fair house. Thelma 23 canceled.

ALEXANDRIA.—OPERA HOUSE (Julius Levin, mgr.): George W. Scott co. 18, 19, presenting The South After the War, and A New Married Man; good business. Crescent Stock co. 26-31.

FRANKLIN.—AUDITORIUM (Abel and Borah, mgrs.): Gorton's Minstrels 13; good house. Thelma 15; good house. Sam T. Jack's Burlesquers 19. A Wise Member 23. The Eleventh Hour 27.

PLAQUEMINE.—HOPE OPERA HOUSE (Thomas J. Hebert, mgr.): Gorton's Minstrels 16 to fair business.

LAKE CHARLES.—OPERA HOUSE (J. S. Toomer, mgr.): Lovers' Lane 18; large audience. A Wise Member 20. Hello, Bill 25.

MORGAN CITY.—EVANGELINE THEATRE (Loeb and Morrill, mgrs.): Mr. Plaster of Paris 17; good house.

MAINE.

LEWISTON.—MUSIC HALL (Charles Horbury, mgr.): Aubrey Stock co. 12-17 to good business, having presented Devil Island, Land of the Living, Women of Tennessee, Palace of the Czar, Dangers of Paris, Coast Guards, For Love of a Woman, A Deserter's Wife, and Lost in New York. Graham Southern Specialty co. 20, 21 to fair business. Kathern Baker 26-31.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): Alma Chester 12-17, presenting to fine business From Scotland Yard, A Woman's Redemption, Lady Windermere's Fan, Gloriana, La Belle Russe, A Sister's Honor, As in a Looking Glass, May Blossom, Her Husband's Sin, and A Mexican Romance. Dazie Josh Sprueby 23. Cowse Payton Stock co. Feb. 2-7.

BATH.—COLUMBIA THEATRE (Oliver Mason, mgr.): Aubrey Stock co. 19-24 opened in Devil's Island to good business. Other plays: Dangers of Paris, We Uns of Tennessee, In the Palace of the Czar, Land of the Living, The Coast Guard, The Deserted Wife, For Love of a Woman, Sweethearts, and Lost in New York.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, mgrs.): The Fast Mail 12; good business. Uncle Josh Sprueby 17; well attended. R. M. S. Pinafore (local) 20-22 to capacity. Two Nights in a Bar Room 23, 24. Virginia Harned in Iris 26. Cowse Payton Stock co. 27-31.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, mgr.): Josh Sprueby 21. Evangeline (local) Feb. 4, 5. Mayo 17. Neil Burgess 27.

AUGUSTA.—OPERA HOUSE (David Owen, mgr.): Alma Chester co. 20-24; large audience.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, mgrs.): A Mother's Heart 17 canceled. Guy Brothers' Minstrels 19; large audience. The Fatal Wedding 21; large house. Winchester 22. A Hidden Crime 24. Huntley Moore Stock co. 26-31. A Merry Chase Feb. 2. Al. G. Field's Minstrels 4. A Desperate Chance 7 (return). E. V. Phelan Stock co. 9-14.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, mgr.): When Knighthood Was in Flower 16; large audience. Winchester 20; fair performance. An American Gentleman 23. Bennett-Moulton co. 26-31.

FREDERICK.—CITY OPERA HOUSE (F. T. Rhodes, mgr.): Romeo and Juliet 16 to S. R. O. A Trip to the Jungles 21 to fair business. Guy Brothers' Minstrels 23. Heart of Chicago 24.

ANNAPOLIS.—OPERA HOUSE (John R. Stringer, mgr.): A Trip to the Jungles 19; good house. In Gay Paris 22-24 to S. R. O. Guy Brothers' Minstrels 28. An American Gentleman 29.

CAMBRIDGE.—AUDITORIUM (Macé and Nathan, mgrs.): Romeo and Juliet 23.

MASSACHUSETTS.

NORTH ADAMS.—RICHMOND THEATRE (William P. Meade, mgr.): Weedon Grossmith in The Night at the Party 20; business light. Andrew Mack in A Bold Bager Boy 21; good business. The Show Girl 22; large business. Bennett-Moulton co. 26-31 in Darkest Russia, The Duke's Daughter, Shipwrecked, By the King's Command, The Outcasts of Society, The Dangers of New York, Our Daily Bread, and The Wheel of Fortune. Clara Turner co. Feb. 2-7.——EMPIRE THEATRE (James P. Sullivan, mgr.): Harrison Brothers' Minstrels 17 canceled. Royal Comic Opera co. 17, 19, 20, 21 in Said Pasha, The Bohemian Girl, La Mascotte, and Fra Diavolo; good business. A Montana Outlaw 24. The Deluge of Rex Dooley 26. Graham's Southern Specialty co. 28, 31.
THOMAS A. MAGINNITY.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, mgr.): Arkansaw 17 to large business. Bennett-Moulton co. 19-24 opened in The Path of Duty to large house. Other plays: Darkest Russia, A Daughter of the South, The Devil's Web, By the King's Command, Dangers of New York, Outcasts of Society, Shipwrecked, An Innocent Convict, and The Prince of Detectives. Harcourt Comedy co. 26-31. Nat Goodwin Feb. 4. The Show Girl 5. The Flaming Arrow 6, 7.——BIJOU (Henry Myers, mgr.): At Cripple Creek 12-17; large audiences. For Love and Honor 19-21; small audiences. Treasure Island 22-24. Southern Town 26-28. East Lynne 29-31. Henrietta Crossman Feb. 11.

PITTSFIELD.—ACADEMY OF MUSIC (George A. Sayer, mgr.): Peck's Bad Boy 17; crowded houses. Bennett-Moulton co. 19-24 opened to capacity; business continues good. Plays: Darkest Russia, The Duke's Daughter, Shipwrecked, The Outcasts of Society, The Pay Train, and By the King's Command. Annie Jones 26. Sweet Clover 28. The Merriest Way 30 closed. Drummer Boy of Shiloh Feb. 5-7 (local).——CASINO THEATRE (George E. Frink, mgr.): A Montana Outlaw 23.

FITCHBURG.—CUNNING THEATRE (W. A. Wesley, mgr.): Miss New York, Jr., 16; fair business. Tracy, the Outlaw 17; good business. Jesse James 21; fair business. A Thoroughbred Tramp 24. Sweet Clover 26. Martin's U. T. C. 27.——WHITNEY OPERA HOUSE (Stephen Bennett, mgr.): The Fast Mail 16; good business. A Parishioner's Scrapbook 19-21; fair business.

HOLYOKE.—OPERA HOUSE (R. L. Potter, mgr.): Bostock Animals 16, 17; large audiences. Notre Dame 20. The Show Girl 21; left to large house.——THE EMPIRE (C. F. Murray, mgr.): The Limited Mail 12-17; satisfactory business. The Power of the Cross 19-21; full houses. A Royal Slave 22-24 opened to large audiences. For Love and Honor 26-28. A Ballard Lily 29-31.

LYNN.—THEATRE (Frank G. Harrison, mgr.): Daniel E. Ryan co. 19-24; attendance very good. Plays: An Enemy to the King, A Royal Rival, Monte Cristo, Virginia or the Roman Father, Three Musketeers, O'Brien the Contractor, and His Life for Hers. Alma Chester co. 26-31. Corbett Stratton co. Feb. 2-7, exception of 4, when Henrietta Crossman comes in An Enemy to the King.

LAWRENCE.—OPERA HOUSE (Cahn and Grant, mgrs.): Under Southern Skies 19; fair house. Harcourt Comedy co. 20-24 to fair business. Plays: The Stowaway, A Plain American, A Rough Rider's Romance, Don Cesar de Bazan, The Gamester's Mate, Saved from Siberia, The Indian, A Soldier of France, and New York After Dark. The Show Girl 27.

NORTHAMPTON.—ACADEMY OF MUSIC (James R. Gillihan, mgr.): Under Southern Skies 16; good business. Grace George in Pretty Peggy 17 to good house. James K. Hackett 20; packed house. Bertha Galland in Notre Dame 22; good house. Clara Turner co. 26-31.

WORCESTER.—THEATRE (Felix R. Wendelschafer, mgr.): Bostock's Animals 19-24; large audiences. Virginia Harned in Iris 27. The Show Girl 30, 31.——LOTHROP'S OPERA HOUSE (F. F. Shea and Alf T. Wilton, mgrs.): A Ruined Life 19-24; good business. Over Niagara Falls 26-31.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, mgrs.): Under Southern Skies 20, 21; large houses. U. T. C. 22, 24. Aubrey Stock co. 26-31.——ACADEMY OF MUSIC (C. F. Dempsey, mgr.): Utopian Burlesque co. 19, 20; large houses. Rose Hill Burlesque co. 22-24; large houses. Vaudeville 26-31.

GREENFIELD.—OPERA HOUSE (Lawler Brothers, mgrs.): Harrison Brothers' Minstrels 19 canceled. The Power of the Cross 22. Graham's Southern Specialty co. 29. Heart of Oaks Feb. 12. The Orphan Heiress 27.

ROCKLAND.—OPERA HOUSE (L. Drayton Bates, mgr.): Rockland Council, K. of C., present Cohesia (local) 23. Under Southern Skies Feb. 2. Ethel Dyllyn co. 16-21. Al. Martin's U. T. C. canceled.

ORANGE.—PUTNAM OPERA HOUSE (W. J. Cook, mgr.): A Royal Slave 21; light house. Bennett-Moulton co. 26-31. Maro Feb. 6. Howe's Moving Pictures 7.

MILFORD.—MUSIC HALL (H. R. Morgan, mgr.): Pretty Peggy 15; S. R. O. The Limited Mail 19; good business. Under Southern Skies 22. Treasure Island 29.

WEBSTER.—MUSIC HALL (H. S. Taylor and Co., lessees): The Convict's Daughter Feb. 2. U. T. C. 17.

SOUTHBRIDGE.—DRESSER OPERA HOUSE (Jackson and Dresser, mgrs.): Keystone Dramatic co. 26-31.

MICHIGAN.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, mgr.): Rebecca Warren in East Lynne 14; fair house. Marguerite Sylvia in The Strollers 16; large audience. Kennedy Players 19-24 to good houses. William Owen in The School for Scandal 26. Quinlan's and Wall's Minstrels 28.——EDISON THEATRE (Elmer McCormick, mgr.): Vaudeville, headed by Eva Mudge, 15, 16 to good houses. Rose Stahl in Janice Meredith 18. An American Hustler 20; fair house. The Wizard of the Nile 21. Nathan Hale 24.

BAY CITY.—ARMORY THEATRE (W. J. Daunt, mgr.): East Lynne 8; fair business. The Fisherman's Daughter 15; fair house. The Strollers 16 canceled. Caste 17; good co. The Wizard of the Nile 20; large audience. The School for Scandal 22.——ITEM: The theatre now in course of construction is to be called Washington Theatre, and it is expected to be ready for opening about May 1.

KALAMAZOO.—ACADEMY OF MUSIC (B. H. Bush, mgr.): Glick's Stock co. 15-17; good business. The Fisherman's Daughter 19; topheavy house. The Strollers 20; large audience. Hanlon Brothers' Le Voyage en Suisse 21; light business. Quinlan's and Hall's Minstrels 23. George H. Brennan's production of Caste 26.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Julius Steinberg, mgr.): John Griffith in Macbeth 21. The Liberty Belles 28.——CITY OPERA HOUSE (William Murrell, mgr.): Castle Square Stock co. 14-17 in The Young Mrs. Winthrop, The Two Orphans, The Octoroon, Our Homestead and Jesse James; good houses.

GRAND RAPIDS.—NEW POWERS (J. M. Wood, mgr.): John Griffith presented Macbeth 16 to poor business. The Strollers 21; record breaking business. Sally in Our Alley 22, 24.——THE GRAND (O. Stair, mgr.): A Warm Match 19-21; very poor business. A Jolly American Tramp 23-24. Ida Hopkins 19-21.

MUSKEGON.—THE GRAND (Ray N. McGraft, mgr.): Adams, magician, 16 to light business. A Bunch of Keys 18; good business. John Griffith in Macbeth to good business. A Warm Match 22. A Jolly American Tramp 23. Busy Izzy 29. The Liberty Belles 30. Evil Eye 31. Marks Brothers Feb. 1-7.

TECUMSEH.—NEW BRADLEY (J. J. Orr, mgr.): On the Suwanee River 12 to light house. William Owen in The School for Scandal 16 to good house. Weary Willie Walker 21. Caste 24. Adams, magician, 27. Eastman Comedy co. 30. Rosina in New York Feb. 7. The Liberty Belles 12. The Midnight Express 20.

SAGINAW.—ACADEMY OF MUSIC (John H. Davidson, mgr.): Howard Hall 12 to good business. Hilda Thomas 14 to fair house. Caste 16; fair audience. Marguerite Sylva in The Strollers 17 to large house. Le Voyage en Suisse 19. The Wizard of the Nile 21. William Owen Feb. 12.

MARQUETTE.—OPERA HOUSE (A. F. Kocsche, mgr.): Pinafore 14; S. R. O. The Rivals 15; good business. The Evil Eye 20. A Royal Prisoner 21. The Liberty Belles 24. John Griffith in Macbeth 25. Edward Waldman in Louis XI Feb. 7. King Dodo 10. The Wrong Mr. Wright 21.

ANN ARBOR.—ATHENS THEATRE (Dean M. Seabolt, mgr.): East Lynne 15; good house. El Capitan and The Wizard of the Nile 17 to good business. The Strollers 19 to $1,200; house being repaired. Janice Meredith 21. Caste 22. Quinlan and Wall's Minstrels 23. A Warm Match 25.

BENTON HARBOR.—BELL OPERA HOUSE (George A. Mills, mgr.): Barney Gilmore in Kidnapped in New York 3; fair house. King Dodo 7; packed house. Edwin Weeks co. 12; light house. A Bunch of Keys 17. A Fisherman's Daughter 20. French Burlesquers 21.

COLDWATER.—TIBBITT'S OPERA HOUSE (John T. Jackson, mgr.): One Night in June 14 failed to appear. A Warm Match 17 canceled. The Lighthouse Robbery 22. The Evil Eye 23. The Liberty Belles Feb. 3. Robert Mantell 7.

LUDINGTON.—OPERA HOUSE (U. S. Grant, mgr.): A Royal Slave 19 canceled. T. A. C. Minstrels (local) 14, 15 to packed houses. Tom Marks 19-24 opened week in Among the Brigands; immense business.

FLINT.—STONE'S OPERA HOUSE (Albert E. Pegg, mgr.): Caste 15; good house. The Strollers 16; packed house. The Wizard of the Nile 19 to fair house. Janice Meredith 20. Mendelssohn's Quartette 22. Prince of Egypt (local) 23.

BENGINNER.—NEW THEATRE (Charles T. Greene, mgr.): Lost River 7; large house. Joseph and William Jefferson in The Rivals 13; good house. Florodora 15; S. R. O. The Liberty Belles 18, 20; large audiences. The Evil Eye 22. King Dodo Feb. 3.

CHARLOTTE.—THOMAS OPERA HOUSE (Fred Miller, mgr.): A Bunch of Keys 16; good house. Weary Willie Walker 19. The Knowles, hypnotists, 20-24. A Jolly American Tramp 27. A Sister's Love Feb. 10.

JACKSON.—ATHENÆUM (H. J. Porter, mgr.): Gran Opera co. in El Capitan 15; fair business. Hilda Thomas in The Fisherman's Daughter to fair house. Le Voyage en Suisse 20 to fair business. Caste 21. Sally in Our Alley 22. The Strollers 24.

ADRIAN.—NEW CROSWELL OPERA HOUSE (G. D. Hardy, mgr.): William Owen in The School for Scandal 17; good business. R. V. Ferguson in Caste 22. A Jolly American Tramp 28. Rupert of Hentzau 29.

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BECANADA.—PETERSON'S OPERA HOUSE (P. H. Peterson, mgr.): The Rivals 14 to large audience. A Texas Steer 16; house small. Gaskill Stock co. 26-31.

OWOSSO.—SALISBURY OPERA HOUSE (C. R. Salisbury, mgr.): The Knowles, hypnotists, 15-19; small houses. William Owen in The School for Scandal 23; packed house.

PETOSKEY.—GRAND OPERA HOUSE (Guy M. Harwood, mgr.): Uncle Terry 14. A Royal Prisoner 17. Both failed to appear. A Texas Steer; fair audience. Griffith in Macbeth 28. The Liberty Belles 27.

BATTLE CREEK.—POST THEATRE (R. R. Smith, mgr.): The School for Scandal 15; good house. A Bunch of Keys 16; good house. The Fisherman's Daughter 17; fair house. Caste 19; good house.

CADILLAC.—THE CADILLAC (C. E. Bassett, mgr.): John Griffith in Macbeth 22. Mendelssohn Male Quartette 26. The Great Victor Show 12.

CALUMET.—THEATRE (John D. Cuddihy, mgr.): Jefferson Brothers in The Rivals 17 to fair business. The Evil Eye 19 to good business.

IRON MOUNTAIN.—BUNDLE'S OPERA HOUSE (A. J. Bundle, mgr.): The Rivals 20; large and appreciative audience. The Moonshiner's Daughter 22.

CENTRAL LAKE.—CAMERON OPERA HOUSE (A. F. and A. Cameron, mgrs.): East E. Hoest Concert co. 20 to large house.

EAST JORDAN.—LOVEDAY OPERA HOUSE (W. A. Loveday, mgr.): Hoest's Concert co. 22.

MINNESOTA.

OWATONNA.—METROPOLITAN (Joseph W. Rowland, mgr.): Pudd'nhead Wilson 14 canceled. E. J. Carpenter's A Little Outcast 20. The Prisoner of Zenda Feb. 5. John Griffith in Macbeth 14. A Devil's Lane 18. Gaskill and McGraft Stock co. 22-28.——AUDITORIUM (William A. Kubat, mgr.): Van Dyke-Eaton Stock co. 19-28.

DULUTH.—LYCEUM THEATRE (C. A. Marshall, mgr.): Dan Sully 17; fine house. Walker Whiteside 19, 20; large houses. A Texas Steer 21. Adelaide Thurston 22, 23. The Bostonians 24.——METROPOLITAN OPERA HOUSE (W. H. Rooney, mgr.): The Ferris Comedians will stay indefinitely; this week in Dixie Land.

ROCHESTER.—METROPOLITAN THEATRE (G. E. Reid, mgr.): Pudd'nhead Wilson 16, 17 to fair business. Ole Olson 21. Van Dyke and Eaton co. 26-31. The Prisoner of Zenda Feb. 4.——ITEM: The Pudd'nhead Wilson co. closed in New Ulm 10, but were induced by Manager Reid to play here 16; they also played here 17 and left for Chicago 18.

FARIBAULT.—OPERA HOUSE (Ward and Arthur, mgrs.): North Brothers 12-17 to very large business. Plays: Jack of Diamonds, David Garrick, The Tie that Binds, The Two Orphans, Turned Up, and Camille. A Little Outcast 24. Walker Whiteside 29.

BRAINERD.—OPERA HOUSE (C. P. Walker, mgr.): Lord Strathmore 15; very poor house. Walker Whiteside in Richard III 17; good house. Adelaide Thurston 21. Daniel Sully 24. Charles B. Hanford 29. Captain Jenks of the Horse Marines Feb. 2.

FAIRMONT.—OPERA HOUSE (W. W. Ward, mgr.): Sanford Dodge in The Gladiator 19; satisfactory pleased. Columbia Concert co. 21. North Brothers' Comedians Feb. 2. Shore Acres 16.

ALBERT LEA.—BROADWAY THEATRE (W. F. Gage, mgr.): The Daughter of Hamilcar opened the house 12, 14, to capacity. The Minneapolis Journal Newsboys' Band 20. Walker Whiteside Feb. 2.

ST. CLOUD.—DAVIDSON OPERA HOUSE (R. T. Davidson, mgr.): Alphouse and Gaston 9; fair house. Gerrisher, magician, 16; crowded house. Walker Whiteside 24 (return).

WINONA.—OPERA HOUSE (O. F. Burlingame, mgr.): The Evil Eye 12 to immense business. The Kilties 14 to fine business. The Rivals 27.

AUSTIN.—OPERA HOUSE (Schlender and Co., mgrs.): A Little Outcast 21. The Prisoner of Zenda Feb. 3. A Poor Relation 12. A Devil's Lane 16.

CROOKS

mgr.): A Tour Bohemia Dec. 29; good house. Mrs. Le Moyne 30; good house. Richard Mansfield; good house.

COLUMBUS.—OPERA HOUSE (T. J. Lock, Jr., mgr.): Dark.

MISSOURI.

ST. JOSEPH.—TOOLE THEATRE (C. U. Phillips, mgr.): The Northerner 22; poor audience. The Queen of Paris 17 to S. R. O. The Boys Girl 18 to full house. Richard Mansfield 19; good house. The Girl and the Judge 20. A Texas Tramp 21. The Christian 22. Jolly of Joliet 27.——GRAND THEATRE (C. U. Phillips, mgr.): Lost in the Desert 17, 18 to packed house. Kings and Queens 19 to good business. Williams and Walker 20, 21, presented in Delaney to three S. R. O. houses. A Texas Tramp 24, 25, to full business. The Queen of Paris 26, 28, to packed house. Brother Go Harvest 29, 31. The Fatal Wedding 30, 31.

JOPLIN.—NEW CLUB THEATRE (Crawford, Robinson, and Phillips, lessees): Milton Northner Stock co. 12-18 presented A Gambler's Sweetheart, The Queen of Paris, In the Castle of the King, Thoroughbred, The Iron Master, Cinderella, The Fisherman of London and in the Shadows of the Gallows to packed houses. The Pirate 19-24 played to good business. Not Guilty 25. Way Down East 27, 28. Milton Northner co. will present The Mysterious Gypsy Feb. 1.

MEXICO.—FERRIS GRAND OPERA HOUSE (A. R. Waterman, mgr.): The Power Behind the Throne 15; poor house. The Secret Dispatch 17. Barlow's Minstrels 19; good house. The Dice of Death 23. The Deemster 26. Railroad Jack 28. Way Down East 30. Old 81 Thousand Feb. 10. Carpenter's For Her Sake 12. A Millionaire Tramp 14. Winchester, stereomancer, and Vaudeville 16-18.

NEVADA.—MOORE'S NEW THEATRE (R. H. Strickland, mgr.): Neat Stock co. 5-7; good business. The Boy Girl 12; large audience. The Dice of Death 13; business fair. The Christian 22. When We Were Twenty-one 23. Choral Society (local) 26. Way Down East 28. A Royal Slave 31. R. J. Carpenter's For Her Sake Feb. 2. Hazel Pettit 4. The Stowaway 7. Who, What, When Minstrels 10.

LOUISIANA.—PARKS OPERA HOUSE (R. A. Parks, mgr.): The Fatal Wedding 16; good house. A Texas Tramp 18. The Deemster 20. The Power Behind the Throne 21. Winchester 22-24. Old 81 Thousand Feb. 9.——BURNETT OPERA HOUSE (J. K. O'Neal, mgr.): Bostonian Ladies' Quartette 15; large audience. Barlow's Minstrels 19; capacity. A Turkish Texan 21.

SPRINGFIELD.—BALDWIN OPERA HOUSE (Brooks and Houston, mgrs.): The Christian 17; good house. Bostock-Verona Stock co. 19-24, presenting Prisoners of Fatchen, A Gambler's Sweetheart, The Castle of the King, The Queen of Paris, William Jefferson in Rip Van Winkle 25. In the Shadow of the Gallows 26.

LAMAR.—OPERA HOUSE (Moore and McGilvary, mgrs.): The Dice of Death 16 to good business. When We Were Twenty-one 27. Carpenter's For Her Sake 28. The Stowaway Feb. 2. Barlow's Minstrels 11. Milton Stock co. 16, 17. James Boys in Missouri 20. Carpenter's A Little Outcast 24.

MOBERLY.—HEGARTY'S OPERA HOUSE (P. Hellman, mgr.): The Secret Dispatch 16; fair house. Barlow's Minstrels 17; large audience. The Cowboy and the Lady 24. The Deemster 27. Mr. Jolly of Joliet 28.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. M. and H. J. Wilcoxson, mgrs.): The Power Behind the Throne 13; large audience. Foxy Quiller 16 to good house. California 23. The Cowboy and the Lady Feb. 5.

HANNIBAL.—PARK THEATRE (J. B. Price, mgr.): Lost in the Desert 15 to good business. The Fatal Wedding 16 to fair business. Foxy Quiller 17 to packed house. California 21. Florodora 22. Robert Mantell 24. Grace Hayward co. 26-31.

WEBB CITY.—NEW BLAKE THEATRE (R. S. Bingham, lessee): The Convict's Daughter 4. A Runaway Time 5. Kate Claxton 6; fair business. A Jolly Rover 9. The Show Girl 13. Held by the Enemy 18; large house.

DE SOTO.—THE JEFFERSON (Leon Herrick, mgr.): The Christian 16 to good business. In California 20 canceled. Bolden and Paige Comedy co. 26-31. A Millionaire Tramp 16.

KIRKSVILLE.—HARRINGTON THEATRE (F. M. Harrington, mgr.): Gideon's Minstrels 15 to good house. The Deemster 17; good house. The Power Behind the Throne 21. Barlow's Minstrels 22.

BOONVILLE.—STEPHENS' OPERA HOUSE (Stephens and Hickman, mgrs.): Kathryn Willard in The Power Behind the Throne 17 to capacity. California 19 to large audience. A Turkish Texan 22.

CHARLESTON.—GRAND OPERA HOUSE (R. P. Leche, mgr.): Marie Fountain Theatre co. 12-14 in Virginia, Caprice and Vendetta; poor houses. The Dice of Death 20. Ewing-Taylor Feb. 12-14.

MARSHALL.—OPERA HOUSE (William M. Striker, mgr.): California 14; fair house. The Power Behind the Throne 19.

CARTHAGE.—GRAND OPERA HOUSE (R. S. Brigham, mgr.): Nell Gwynne 12; good house. The Cowboy and the Lady Feb. 2.

MONTANA.

BUTTE.—SUTTON'S BROADWAY THEATRE (Dick P. Sutton, mgr.): Robert Downing in The Gladiator 14-16; fair business. The Bostonians 17 in Robin Hood to capacity, Florence Roberts 18-20 in Zaza. The Unwelcome Mrs. Hatch, and Magda. Virginia Drew Trescott in Strathmore 21, 22. Captain Jinks 23, 24. David Warfield 25-27. The Tyranny of Tears 28, 29. Harry Beresford 30, 31. Dan Sully Feb. 4, 5.——GRAND OPERA HOUSE (Howe and Marks, mgrs.): Dark.——UNION FAMILY THEATRE (Al. Onken, mgr.): Courtside in Japan 18-24, with the Woodthorpes, Frances Grey, Thatcher and Chenoweth, Ida Russell, and Coleman and Morris, specialists. Fairy Queen 25-Feb. 1, with Roscoe and Simms in musical vaudeville specialties.

HELENA.—THEATRE (F. W. Agnis, mgr.): Human Hearts 15 to good house. The Bostonians 16 in Robin Hood to capacity, Florence Roberts 18-20 in Zaza. The Unwelcome Mrs. Hatch, and Magda. Virginia Drew Trescott in Strathmore 21, 22. Captain Jinks 23, 24. David Warfield 25-27. The Tyranny of Tears 28, 29. Harry Beresford 30, 31. Dan Sully Feb. 4, 5.——GRAND OPERA HOUSE (Howe and Marks, mgrs.): Dark.——UNION FAMILY THEATRE (Al. Onken, mgr.): Courtside in Japan 18-24, with the Woodthorpes, Frances Grey, Thatcher and Chenoweth, Ida Russell, and Coleman and Morris, specialists. Fairy Queen 25-Feb. 1, with Roscoe and Simms in musical vaudeville specialties.

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HELENA.—THEATRE (F. W. Agnis, mgr.): Human Hearts 15 to good house. The Bostonians 16 in Robin Hood to capacity,

STOCK COMPANIES.

Lansing Rowan, leading woman of the Boyle Stock company at Nashville, Tenn., recently gave a dinner to Eleanor Barry and Walter Pensington, of the Stuart Robson company.

* * *

From all reports received from Kansas City it seems that Gertrude Berkeley is meeting with much success in that city. Her players offered in Missouri week before last and The Christian last week, playing to large business.

* * *

The Spooner Stock company, of Brooklyn, furnished an entertaining specialty last week in the form of a sextette composed of Edna May Spooner, Cecil Spooner, Jessie McAlister, Augustus Phillips, Harold Kennedy, and Hal Clarendon.

* * *

The stock company at the Grand Opera House, Pittsburg, returned to its regular form of weekly productions last week, after a successful four weeks' run of the Christmas pantomime. Lovers' Lane was the offering of the week.

* * *

Creston Clarke was the visiting star at the Grand Opera House, New Orleans, Jan. 18-24, when the stock company presented Hamlet in a most creditable manner. The Baldwin-Melville Stock company met with much success at the Audubon Theatre in that city during the same week, the offering being The Last Appeal.

* * *

Sidney Toler joined the Columbia Theatre Stock company of Brooklyn last week, appearing as Marcellus in The Empress Theodore.

* * *

Corse Payton opened his new theatre on Fulton Street, Brooklyn, to be known hereafter as Payton's Fulton Street Theatre, last week, the opening bill being A Royal Family. The company is headed by Etta Reed Payton and Walter Wilson. Miss Reed will, however, be seen at the Lee Avenue house at intervals during the season.

* * *

Lansing Rowan has resigned from the Boyle Stock company.

* * *

Seth Cabell Halsey closed a special engagement with the Empire Stock company, Toledo, on Jan. 24.

* * *

Victor Morley left town Saturday to join the New Powers Theatre company at Grand Rapids, Mich., as principal comedian. Joseph Fitzgerald left at the same time to play the character comedy roles. The season will open Feb. 4.

MANAGER CHANPLIN'S SUCCESS.

Charles K. Champlin and his stock company have been meeting with notable success. Mr. Champlin is now in his fifth year as manager and leading man with his own company. Last season he closed his company on Aug. 2 and reopened again Sept. 1 at New Brunswick, N. J. Since then he has broken nine records of week's business, it is said. Last week his company played the New Colonial Theatre, Peekskill, N. Y., and Manager Fred Cunningham, who was also the manager of the Depew until it burned, says that Mr. Champlin's business is the largest ever known in the history of Peekskill. Hundreds were turned away. A half-tone picture on another page shows the audience of Thursday night at Peekskill.

IN OTHER CITIES.

(Received too late for classification.)

SAN FRANCISCO.

Barbara Fitzgerly was presented 5 at Fischer's Theatre, and judging from the hit it made during the week it will probably run for an unlimited period. The cast is a fine one, the co. having been augmented by the following: Bernard Wynn, C. E. Eaton, George F. Poe, and Albert Verrecke. Winfield Blake has a good chance as Captain Grumble and appears to advantage. Barney Bernard, as Jack Jasley, is out of his element, and is far better in his impersonations of Jewish characters. Maude Amber is a very charming Barbara. Fannie Howe and Gertie Rasmussen again come to the front with their usefully dapper and always receive rousing applause. Olive Evans, as Mamby Glue, makes a distinctive hit. Harry Herman has little to do, but as usual, does that little for all there is in it. Next attraction, Helter Skelter and Aldous, Russell Sack Symphony Concert 12.

Dennis O'Keefe, as Nancy Sykes, again scored heavy at the Grand 1-16. The final two acts were almost too intense and left the audience sitting in a sort of stupor and dazed condition. Mildred Rankin played Bill Sykes with all the attending villainy of his character. T. E. Stockwell was a fine Arthur Dodger and Marshal Mayall was a strong Fagin. Receive closed night of 18, in order to make preparations for the elaborate production of Macbeth 19, with Nanon O'Neil, E. J. Ratcliffe, Herschel Mayall, and G. A. Millward in the principal roles.

The Cross of Rebellious Susan commenced 5 at the Alcazar, and was given in a spirited manner. Juliet Crosby played Lady Susan Harmlin well, but the part is still somewhat beyond her abilities. Adele Belt is made her reappearance as Mrs. Gossard, and was a great acquisition to the cast. Gus Waldron was very good as Walter Barrington. Among the men the honors fell to Ernest Bentham, as Sir Richard, Kate and Frank Thomas, as Forgetmen Frigg. The others in the cast were Henry Thumer, Clifford Dempsey, Albert Menzies, Walter Belasco, George Osbourne, R. C. King, Calvin Dix, and Marie Howe. Tennessee's Pearl 19.

Tim Murphy opened 4 at the California and did a fine business. Under 11 to S. R. O., and even then the patrons were compelled to play in the foyer during the acts, and on the back of the stage during the play. The co. was evenly balanced and met the requirements of each of their respective parts. Nelse Nelson, as Tim Murphy, was fairly good, but his dialect was poor, and he introduced songs in bad taste. Patti Rosa was a charming Jennie Morris, and Florence Gear a charming Grace Lathrop. Others in the cast were Charles Bryant, H. B. Burke, Fairfax Crosby, Lodine Wilkins, Harry Howard, and Belle Dolan.

On 11 Herbert and Norton's merry jingle, The Telephone Girl, and 18 the original Murray and Mack in A Night on Broadway.

The Holliday production, Jack and the Beanstalk, is still running to good business at the Tivoli. Ferris Hartman is slightly outmatched in the echo for his musical songs, and Amelia Myers is as cute and dashing as ever. Mikado will be revived 19, with Mahlon Cass Burns, as Katisha.

Frank Daniels opened 5 at the Columbia in Miss Dragoon, which has only taken fairly well. The co. is good and the chorus is bright and pretty. It will run to 24. The Princess Chic will commence 19.

The Title of Life has run to good business 5-10 at the Central. It fairly bristled with exciting situations and thrilling sensations and pleased the most fastidious of the lovers of melodrama. The Cross Roads of Life 12-17.

The Theatre Republic has been doing a fine business since Harry Corson Clarke was made stage-manager, and his selections of plays has shown wisdom in his judgment. The military farce, Our Regiment, beginning 4, was capitally presented. Clarke was simply inimitable, and laughter reigned whenever he appeared. His support was most excellent, and the delightful co. fitted in every way with their respective roles. Those in the cast were Edmund Breese, George De Lonz, James Keane, Helen MacGregor, Julia Walcott, Margaret Dale Owen, and Virginia Brissac. The staging was very handsome. My Wife's Husband 11-17.

FRED M. GILMORE.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Aarsch's Lions—Park, Worcester, Mass., 26-31.
Adams, Clara—Howard, Boston, 26-31.
Adgie, Laura—Austin and Stone's, Boston, 26-31.
Albertus and Bartram—Wintergarten, Berlin, Ger., 19-31.
Albertus as d'Miller—Proctor's, Albany, N. Y., 26-31.
ALDRICH, CHARLES T.—Newcastle-on-Tyne, Eng.—Indefinite.
Allen, Gladys—Howard, Boston, 26-31.
Almond, Tom—Proctor's 23d St., N. Y., 26-31.
Ames, William—Proctor's, N. Y., 26-31.
Armstrong and Holly—Sheedy's, New Bedford, Mass., 26-31.
Armstrong, May—Howard, Boston, 26-31.
Arnim and Wagner—Orpheum, Kansas City 26-31.
Arnoldson, Ada—Keith's, Providence, 26-31.
Arthur, May—Howard, Boston, 26-31.
Astorelli and Gilsand—Portland Theatre, Portland, Me., 26-31.
Andriana, Mlle.—Austin and Stone's, Boston, 26-31.
Athos Family—Shea's, Buffalo, 26-31.
Austin, George E.—Arch Street Museum, Phila., 26-31.
Avery and Hart—Hyde and Behman's, Brooklyn, 26-31.
Baby Mabel's Animals—Pastor's, N. Y., 26-31.
Baggesen, The—Olympic, Chicago, 26-31.
Bailey and Bailey—Avenue, Pittsburg, 26-31.
Bellora, The—Empire, Cleveland, 26-31.
Belmar and Mattice—Bastable, Louisville, Ky., 26-31.
Belmont and Lewis—Howard, Boston, 26-31.
Bellamy, Sig.—Bastable Square Museum, Boston, 26-31.
Bellefini's Goats—Temple, Detroit, 26-31.
Bellefini's Dogs—Temple, Detroit, 26-31.
Bennett, Stuart—Keith's, N. Y., 26-31, Keith's, Boston, Feb. 2-7.
Barrows-Lancaster Co.—Temple, Detroit, 26-31.
Barry and Halvers—Keith's, Providence, 26-31.
Burton and Walsh—Casto, Lowell, Mass., 26-31.
Barry, Mr. and Mrs. Sidney—Hopkins', Louisville, Ky., 26-31.
Barlow and Ashley—Palace, Bradford, Eng., 26-31, Alhambra, Hull, Feb. 2-7.
Bauer and Bauer—Haymarket, Chicago, 26-31.
Bellman and Moore—Shea's, Buffalo, 26-31.
Belmont and Weston—Bastable, Syracuse, 26-31.
Bennett and Rowe—Casto, Lowell, Mass., 26-31.
BERGHERE, VALERIE, AND CO.—Hyde and Behman's, Brooklyn, N. Y., 26-31.
Bennett and Miller—Proctor's 23d St., N. Y., 26-31.
Bindley, Florence—O. H., Chicago, 26-31, Indianapolis, Ind., Feb. 2-7.
Bingham, Kitty—Howard, Boston, 26-31.
Bison, Bison and Bison—Keith's, Providence, 26-31.
Bliss, Harry—Austin and Stone's, Boston, 26-31.
Bonita and Novarro—Bijou, Richmond, Va., 26-31.
Bonner—Proctor's, Albany, N. Y., 26-31.
Bowers, Fred V.—Casto, Fall River, Mass., 26-31.
Bowker, John—Keith's, Phila., 26-31.
Brannan and Martini—Columbia, Cincinnati, 26-31, Empire, Columbus, O., Feb. 2-7.
Brandon, Lottie—Chase's, Washington, D. C., Feb. 2-7.
Bressette—Austin and Stone's, Boston, 26-31.
Brennan and Berry—Arch Street Museum, Phila., 26-31.
Brothers Farnum—Hyde and Behman's, Brooklyn, 26-31.
Brothers Glass—Haymarket, Chicago, 26-31.
Brown and Nevarro—Keith's, Providence, 26-31.
Bryant and Saville—Columbia, St. Louis, 26-31.
Buck, Tullus and Balle—Proctor's, N. Y., 26-31.
Burkner, Arthur—Orris Brothers' Circus, City of Mexico, Dec. 25-March 1.
Bunnan and Adelle—Orpheum, Brooklyn, 26-31.
Burke, Charles—Academy, Pittsburg, 26-31.
Burke's Dogs—Shea's, Buffalo, N. Y., 26-31.
Burke, William and John—Proctor's, N. Y., 26-31.
BURKHART, LILLIAN—Duquesne, Pittsburgh, 26-31, Orpheum, Brooklyn, Feb. 2-7.
Burnham, Bessie—Casto, Lowell, Mass., 26-31.
Burtis-Lowande's Circus—Keith's, Boston, 26-31, Keith's, Providence, Feb. 2-7.
Burton, Fox—Columbia, St. Louis, 26-31.
Butler, Kay—Austin and Stone's, Boston, 26-31.
Cadmus—O. H., Chicago, 26-31.
Cahill, William—Orpheum, Brooklyn, 26-31.
Caldwell, Anna—Keith's, N. Y., 26-31.
Cameron, Lavina—Poli's, Bridgeport, Conn., 26-31.
Canfield and Carleton—Bastable, Rochester, 26-31.
Capitolian, Alcide—Keith's, Providence, 26-31.
Carlton, Florence—Howard, Boston, 26-31.
Carmen Sisters—Pastor's, N. Y., 26-31.
Carson and Herbert—Grand O. H., Memphis, 26-31.
Carson and Willard—Keith's, N. Y., 26-31, Keith's, Boston, Feb. 2-7.
Carter, Billy—O. H., Chicago, 26-31.
Carver and Pollock—Columbia, St. Louis, 26-31.
Case, Charlie—Keith's, Phila., 26-31.
Cassmore and Fleming—Proctor's 5th Ave., N. Y., 26-31.
Cecil, George—Haymarket, London, 1—indefinite.
Cecilian Four—Nelson, Springfield, Mass., 26-31.
Chamberlain, William—Bastable, Syracuse, N. Y., 26-31.
Cherry and Bates—Howard, Boston, 26-31.
CLARKE, WILFRED, AND CO.—Empire, Cleveland, O., 26-31, Park, Youngstown, Feb. 2-7.
CLAUDIUS AND CORBIN—Proctor's, Newark, N. J., 26-31.
Clayton, Jenkins and Jasper—Empire, Nottingham, Eng., 26-31, Empire, Leicester, Feb. 2-7.
Clement, Clay, and Co.—Keith's, N. Y., 26-31, Shea's, Buffalo, Feb. 2-7.
Clifford and Harvey—Standard, St. Louis, 26-31.
Clifford, Billy—Keith's, Boston, 26-31, Portland, Me., Feb. 2-7.
Cliquette—Orpheum, Omaha, 26-31.
Colby and Way—Keith's, Phila., 26-31, Keith's, N. Y., Feb. 2-7.
COLE AND JOHNSON—Orpheum, Omaha, 26-31, Orpheum, San Francisco, Feb. 2-14.
Columbia Trio—Orpheum, Omaha, 26-31.
Conroy and McDonald—Hyde and Behman's, Brooklyn, 26-31.
Conwell and Swan—Arch Street Museum, Phila., 26-31.
Constantine Sisters—Shea's, Toronto, Can., 26-31.
Cook and Sonora—Hyde and Behman's, Brooklyn, 26-31.
Corbett, James J.—Cook O. H., Rochester, 26-31.
Corbly and Burke—Proctor's, Newark, N. J., 26-31.
Cotton, Frank—Avenue, Pittsburg, 26-31.
Crane Brothers and Belmont—Shea's, Toronto, Can., 26-31.
Crane, Marion and Pearl—Trocadero, Phila., 26-31.
Crawford and Manning—Waldmann's, Newark, N. J., 26-31.
CRESSY, WILL, AND DAYNE, BLANCHE—Orpheum, Los Angeles, 19-31, Orpheum, Omaha, Feb. 9-14.
Cross and Holden—Hurtig and Seamon's, N. Y., 26-31.
Cullen, James H.—Orpheum, Omaha, 26-31.
Curtis and Adams—Austin and Stone's, Boston, 26-31.
Curtis, Francis—Howard, Boston, 26-31.
Curtis, Holcombe and Curtis—Columbia, St. Louis, 26-31.
Dagwell, Marie—Avenue, Pittsburg, 26-31.
Daly and Daly—Austin and Stone's, Boston, 26-31.
Davenport, Dot—Howard, Boston, 26-31.
Davenport Sisters—Academy, Pittsburg, 26-31.
Davis, George C.—Nelson, Springfield, Mass., 26-31.
DAVIS AND MACAULEY—Cook O. H., Rochester, 26-31, Chase's, Washington, D. C., Feb. 2-7.
Day, Geo. W.—Pittsburg 26-31, Indianapolis, Ind., Feb. 2-7.
Deagons, The Three—Howard, Boston, 26-31.
De Forests, The—O. H., Chicago, 26-31.
De Gray, Mildred Howard—Howard, Boston, 26-31.
Del Rosario, The—Orpheum, Brooklyn, 26-31.
Delilhas, The—Arch Street Museum, Phila., 26-31.
Delmar, Carletta—Keith's, Phila., 26-31.
Delmore and Lee—Chase's, Washington, D. C., 26-31.
Delmore Sisters—Bijou, Richmond, Va., 26-31.
De Lacey, Frank—Orpheum, Kansas City, 26-31.
De Muths, The—Haymarket, Chicago, 26-31.
Diana—Scala Theatre, Copenhagen, Denmark, 1-30.
Dixon, Bowers and Dixon—Pastor's, N. Y., 26-31.
DOLAN AND LENHARR—Casto, Lawrence, Mass., 26-31.
Donovans, The—Bijou, Richmond, Va., 26-31.
Dooley, James Francis—Orpheum, Utica, N. Y., 26-31, Detroit, Mich., Feb. 2-7.
Dorsch and Russell—Proctor's 58th St., N. Y., 26-31.
Downs, T. Nelson—Tivoli's Varietie, Prang, 16-31, Central Variete, Chemnitz, Ger., Feb. 1-15.
Drane, Sam D.—Pastor's, N. Y., 26-31.
Dreamer, Louise—Duquesne, Pittsburg, 26-31.
Dudley, Harry—Howard, Boston, 26-31.
Duncan, A. O.—Olympic, Chicago, 26-31, Haymarket, Chicago, Feb. 2-7.
Dunn, Arthur and Jennie—Portland Theatre, Portland, Me., 26-31.
Dunn, Jimmy—O. H., Chicago, 26-31.
Duryea and Kearney—Keith's, Boston, 26-31.
Duval—Arch Street Museum, Phila., 26-31.
Dyllyn, J. Bernard—Howard, Boston, 26-31.
Earl and Wilson—Casto, Lawrence, Mass., 26-31.
Eckert and Berg—Columbia, St. Louis, 26-31, O. H., Chicago, Feb. 2-7.
Edwall, Dean—Olympic, Chicago, 26-31.
Eldridge, Frank—Howard, Boston, 26-31, Weber's Theatre, Youngstown, Feb. 2-7.
ELINORE SISTERS—Orpheum, Los Angeles, 26-Feb. 14.
Ellsworth and Burt—O. H., Chicago, 26-31.
Ellsworth, Marion and Grace—Proctor's 23d St., N. Y., 26-31.
Ellsworth, Mr. and Mrs. Harry—Proctor's 23d St., N. Y., 26-31.
Empire City Quartette—Waldmann's, Newark, N. J., 26-31.
Empire Show—Cook O. H., Rochester, 26-Feb. 1, Washington, D. C., 2-7.
Erotic Troupe—Keith's, N. Y., 26-31.
Eton, Ed.—Bastable, Syracuse, N. Y., 26-31.
Evans, Lizzie, and Co.—Toledo, 26-31, Indianapolis, Feb. 2-7.
Facenda Family—Bowdoin Square Museum, Boston, 26-31.
Fadette Orchestra—Keith's, Phila., 26-31.
Falke, Charles—Standard, St. Louis, 26-31.
Falkner, Mr. and Mrs. F.—Sheedy's, New Bedford, Mass., 26-31, Proctor's 5th Ave., N. Y., Feb. 2-7.
Farrell and Purcy—Arch Street Museum, Phila., 26-31.
Favor and Sinclair—Duquesne, Pittsburg, 26-31.
Fay, Kilo—Shea's, Toronto, 26-31.
Felix and Barry—Hopkins', Louisville, Ky., 26-31.
Ferrerri's Rats—Nickelodeon, Boston, 26-31.
Fialkowski—Keith's, Providence, 26-31.
Fields and Hanson—Haymarket, Chicago, 26-31.
Fields and Ward—Orpheum, San Francisco, 12-31, Orpheum, Los Angeles, Feb. 2-14.
Fields, Joe—Howard, Boston, 26-31.
FILSON AND ERROL—Orpheum, San Francisco, 26-Feb. 7.
Fisher and Carroll—Proctor's, Albany, N. Y., 26-31.
Fisher, Gladys—Howard, Boston, 26-31.
FISHER, MR. AND MRS. PERKINS—Casto, Fall River, Mass., 26-31.
Fisk and McDonough—Nelson, Springfield, Mass., 26-31.
Fitzgibbon-McCoy Trio—Pastor's, N. Y., 26-31.
Flora, Mildred—Avenue, Pittsburg, 26-31.
Foreman, Charles E.—Palace, Boston, 26-31.
Francelli and Lewis—Keith's, Boston, 26-31.
Frazier Troupe—Casto, Fall River, Mass., 26-31.
Frederick Brothers and Burns—Proctor's 23d St., N. Y., 26-31.
Fregal and Rugs—Keith's, Phila., 26-31.
Furst, Sam—Nickelodeon, Boston, 26-31.
Garcinetti Family—Columbia, St. Louis, 26-31.
Gardiner and Simon—Proctor's, Albany, N. Y., 26-31.
Gardiner and Vincent—Bastable, Cleveland, 26-31.
Gebest Sisters—Hurtig and Seamon's, N. Y., 26-31.
Geller Troupe—Cook O. H., Rochester, 26-31.
Genaro and Bailey—Howard, Boston, 26-31.
Gerard, Bettina—Proctor's 125th St., N. Y., 26-31.
Gilbert, Rosie—Duquesne, Pittsburg, 26-31.
Gilbert, John D.—Empire, Cleveland, 26-31.
Gilmore, The—Austin and Stone's, Boston, 26-31.
Gilson, May—Howard, Boston, 26-31.
Giordmani's Cockatoos—Arch Street Museum, Phila., 26-31.
Girard and Gardner—Olympic, Chicago, 26-31.
Gladstone, Lotte—Cook O. H., Rochester, 26-31.
Gleason, John and Bertie—Casto, Lawrence, Mass., 26-31.
Glenroy, Jessie E.—Howard, Boston, 26-31.
GODFREY, HAL, AND CO.—Arcadia, Toledo, Feb. 2-7, Shea's, Buffalo, 26-31.
Golden Gate Quintette—Keith's, Boston, 26-31.
Golden, George Fulton—Pastor's, N. Y., 26-31.
Goodwin and Goodwin—O. H., Chicago, 26-31.
Gorman and Lawrence—Shea's, Toronto, Can., 26-31.
Gormand and Pack—Gotham, N. Y., 26-31.
Grant and Gardner—Casto, Lowell, Mass., 26-31.
Grant, Sidney—Shea's, Toronto, Can., 26-31, Avenue, Pittsburg, Feb. 2-7.
Granville, Bessie—Trocadero, Phila., 26-31.
Grayson, Charlie—Hyde and Behman's, Brooklyn, 26-31.
Grettan and White—Keith's, Phila., 26-31.
Guise, Dick and Ella—Olympic, Chicago, 26-31.
Gypsies and Rose—Trocadero, Phila., 26-31.
Hadley and Lester—Poli's, New Haven, Conn., 26-31, Poli's, Bridgeport, Feb. 2-7.
Halcus and Wilson—Keith's, Providence, 26-31.
Hall, Artie—Bastable, Syracuse, N. Y., 26-31, Cook O. H., Rochester, Feb. 2-7.
Hall, William D.—Keith's, N. Y., 26-31.
Hallen and Fuller—Orpheum, Kansas City, 26-31.
Hamilton, May—Howard, Boston, 26-31.
Hampton, Mary, and Co.—Nelson, Springfield, Mass., 26-31.
Hanneli, Howell, and Co.—Keith's, Providence, 26-31.
Harmony Four—Chase's, Washington, D. C., 26-31.
Harrigan—Haymarket, Chicago, 26-31.
Harrison, Frances—Waldmann's, Newark, N. J., 26-31.
Hart, Billy—Howard, Boston, 26-31.
Hart, Mark and Kitty—Palace, Boston, 26-31.
Hartland, Julia—Howard, Boston, 26-31.
Hartford, Nell—Howard, Boston, 26-31.
Haskell, Lenny—Grunsam, New Orleans, 26-31.
Hathaway, Belle—Empire, Hoboken, 26-31.
Hawkins, Love—Keith's, Providence, Feb. 2-7.
Healy, John—Avenue, Pittsburg, 26-31.
Hedges, The—Proctor's, Albany, N. Y., 26-31, Nelson, Springfield, Mass., Feb. 2-7.
Horse Family—Cook O. H., Rochester, Feb. 2-7.
HERRMANN, ADELAIDE—Empire, Cleveland, 26-31.
Hladsburn Family—Nelson, Springfield, Mass., 26-31.
Hickey and Nelson—Chase's, Washington, D. C., 26-31.
Hill and Whittaker—Keith's, Providence, 26-31.
Hines and Remington—Hurtig and Seamon's, N. Y., 26-31, Hyde and Behman's, Brooklyn, Feb. 2-7.
Hilson, Billy—Howard, Boston, 26-31.
Hines, Jackson—Haymarket, Chicago, 26-31.
Holbrooks, The—Austin and Stone's, Boston, 26-31.
Hollands, The—Proctor's, Newark, N. J., 26-31.
Homer, Ada—Howard, Boston, 26-31.
Homer, Eva—Howard, Boston, 26-31.
HOUDINI, HARRY—Rembrandt Theatre, Amsterdam, Holland, 1-31.
Houston, Blanche—Howard, Boston, 26-31.
Howard and Bland—Empire, Cleveland, 26-31.
Howard—Bowdoin Square Museum, Boston, 26-31.
Howard, Bert—Empire, Cleveland, 26-31, Temple, Detroit, Feb. 2-7.
Howard's Ponies—Duquesne, Pittsburg, 26-31.
Hughes, Mr. and Mrs. Gene—Empire, Swansea, Eng., 26-31, Empire, Newport, Feb. 2-7.
Huntings, The Four—Duquesne, Pittsburg, 26-31.
Hyde's Comedians—Auditorium, Baltimore, 26-31.
Irving, Pearl—Howard, Boston, 26-31.
Jeannette, Rose—Howard, Boston, 26-31.
Johnson and Dean—Bijou, Richmond, Va., 26-31.
Johnson and Wells—Empire, Columbus, O., 26-31.
Johnson, Carroll—Empire, Columbus, O., 26-31, Temple, Nashville, Feb. 2-7.
Johnson, Spader—Casto, Lawrence, Mass., 26-31.
Johnson, Will—Howard, Boston, 26-31.
Johnsons, Five—Keith's, Providence, 26-31.
Johnstone Troupe—Keith's, Phila., 26-31.
JOGHNSTONS, MUSICAL—Bijou, Richmond, 26-31.
Jones and Walton—Duquesne, Pittsburg, 26-31.
Jones, Irving—Haymarket, Chicago, 26-31.
Jordan and Welch—Standard, St. Louis, 26-31.
Kersey's Myriphon—Avenue, Pittsburg, 26-31.
Keatons, Three—Shea's, Buffalo, 26-31, Shea's, Toronto, Can., Feb. 2-7.
Keegan, Patsey—Austin and Stone's, Boston, 26-31.
Keenan, Frank J.—Olympic, Chicago, 26-31.
Kelcy, Mr. and Mrs.—Park, Worcester, Mass., 26-31.
Kelly and Kent—Nelson, Springfield, Mass., 26-31.
Kelly and Reno—Olympic, Chicago, 26-31.
Kelly, Lizzie—Howard, Boston, 26-31.
Kenna, Charles—Poli's, New Haven, Conn., Feb. 2-7, Poli's, Waterbury, 9-14.
Kennedy and Quafrelli—Park, Worcester, Mass., 26-31.
Kennedy and Rooney—Cook O. H., Rochester, 26-31.
Keough and Ballard—Keith's, N. Y., 26-31.
Kernell, John—Duquesne, Pittsburg, 26-31.
Killeen and Murphy—Portland Theatre, Portland, Me., 26-31.
King, Dottie—Howard, Boston, 26-31.
Kingsley, Julia—Poli's, Waterbury, Conn., 26-31, Poli's, Bridgeport, Feb. 2-7.
Klein and Clifton—Casto, Lowell, Mass., 26-31.
Klein, Ott Brothers and Nickerson—Keith's, N. Y., 26-31, Keith's, Phila., Feb. 2-7.
Knowles, R. G.—Shea's, Buffalo, 26-31.
Konorah—Orpheum, Brooklyn, 26-31.
La Jeis, Leah—Howard, Boston, 26-31.
Lamar and Gabriel—Keith's, Providence, 26-31.
Lane, Chris—Columbia, St. Louis, 26-31.
La Rolo Brothers—Portland Theatre, Portland, Me., 26-31.
La Rue, Grace—Academy, Pittsburg, 26-31.
Latell, Ed—Orpheum, Brooklyn, 26-31, Cook O. H., Rochester, N. Y., Feb. 2-7.
Lavelles, The—Palace, Boston, 26-31.
Lavender and Thompson—Bastable, Syracuse, N. Y., 26-31.
La Vine and Alma—Pastor's, N. Y., 26-31.
Lawrence, Al.—Poli's, Waterbury, Conn., 26-31, Poli's, Bridgeport, Feb. 2-7.
Le Barr, Harry—Howard, Boston, 26-31.
Leamon, Bert—Columbia, St. Louis, 26-31.
Lenore and St. Claire—Arch Street Museum, Phila., 26-31.
Leroy and Clayton—Columbia, St. Louis, 26-31.
Leroy, Florence—Howard, Boston, 26-31.
Le Roy, Servais—Orpheum, Kansas City, 26-31.
Les Freres—Orpheum, Brooklyn, 26-31.
Leslie, Bert, and Co.—Standard, St. Louis, 26-31.
Leslie's Dogs—Olympic, Chicago, 26-31.
Leslie and Cundy—Austin and Stone's, Boston, 26-31.
Levy, Jules—Hopkins', Louisville, Ky., 26-31.
Lewis and Ryan—Keith's, Boston, 26-31.
Lewis, Nelson—Poli's, Waterbury, Conn., 26-31, Poli's, Bridgeport, Feb. 2-7.
Libbey and Trayer—Avenue, Pittsburg, 26-31.
Link, Billy—Keith's, Boston, 26-31.
Litchfield, Mr. and Mrs. Neil—Keith's, N. Y., 26-31, Jeffers, Saginaw, Mich., Feb. 2-7.
Little Elsie Janis—Pawtucket, R. I., 26-31, New Bedford, Mass., Feb. 2-7.
Lockhart's Elephants—Keith's, Phila., 26-31.
Loder, Charles A.—Hopkins', Memphis, Tenn., 26-31, Olympic, Chicago, Feb. 2-7.
Lowell and Lowell—Park, Worcester, Mass., 26-31.
Lukins, Four—Keith's, Boston, 26-31, Keith's, Providence, Feb. 2-7.
Lynch and Jewel—Keith's, N. Y., 26-31.
Lyons, Toby—Howard, Boston, 26-31.
MURPHY, MR. AND MRS. MARK—Keith's, Boston, 26-31, Keith's, Providence, Feb. 2-7.
Mac and Mac—O. H., Mount Carmel, Pa., 26-31, Williamsport Feb. 2-7.
Macarte Sisters—Hyde and Behman's, Brooklyn, 26-31.
MacDonald, Maud—Palace, Boston, 26-31.
Mack and Elliott—Haymarket, Chicago, 26-31.
Mack, Eddie—Bastable, Syracuse, N. Y., 26-31.
Mack, Tom—Olympic, Chicago, 26-31.
Mackie, Charlie—Howard, Boston, 26-31.
McLean, Alex—Austin and Stone's, Boston, 26-31.
McLean, Hugh—Austin and Stone's, Boston, 26-31.
McWatters, Tyson, and Co.—Proctor's, Newark, N. J., 26-31.
Madden and Jess—Palace, Boston, 26-31.
Mann, Dan and Dolly—Proctor's, Newark, N. J., 26-31.
Marcel—Orpheum, Brooklyn, 26-31.
Mario, Rete—Temple, Detroit, 26-31.
Marratons, Mlle.—Austin and Stone's, Boston, 26-31.
Maston, Edna—Middlesex and Bulham, London, 26-31, Empire, Hastings, Feb. 2-7.
Matthews and Harris—Poli's, Bridgeport, Conn., 26-31.
Mayon, John, and Co.—Casto, Fall River, Mass., 26-31.
Maywood, Edna—Howard, Boston, 26-31.
Meehan's Dogs—Grand O. H., Memphis, 26-31.
Meers, Three—Cook O. H., Rochester, 26-31.
Melville and Stetson—Shea's, Buffalo, 26-31.
Mercier, Edwina—Arch Street Museum, Phila., 26-31.
Meredith Sisters—Proctor's, Albany, N. Y., 26-31.
Merrilla, Three—Hopkins', Louisville, Ky., 26-31.
Merritt, Hal—Poli's, Bridgeport, Conn., 26-31.
Merville, Booth and Elmore—Chase's, Washington, D. C., 26-31.
Midgely and Carlisle—Casto, Lowell, Mass., 26-31.
Keith's, Providence, Feb. 2-7.
Miller and Kreshe—Keith's, Phila., 26-31.
Millettos, Three—Keith's, Phila., 26-31.
Mitchells, The Three—New Brunswick, N. J., 26-31, York, Pa., Feb. 2-7.
Miyo San Co.—Orpheum, Brooklyn, 26-31.
Moore and Hight—Park, Worcester, Mass., 26-31, Nelson, Springfield, Feb. 2-7.
Moran, Jimmy—Austin and Stone's, Boston, 26-31.
Moran, Pauline—Portland Theatre, Portland, Me., 26-31.
Moreland Beatrice—Orpheum, Kansas City, 26-31.
Morgan and Cross—Howard, Boston, 26-31.
Morris, Joe—Palace, Boston, 26-31.
Morris, May—Howard, Boston, 26-31.
Morrisey, Keith's, Bastable—indefinite.
Morgan Mye—Hopkins', Louisville, Ky., 26-31.
MORTON, JAS. J.—Temple, Detroit, 26-31, Olympic, Chicago, Feb. 2-7.
Murray, Arthur—Howard, Boston, 26-31.
Nelson, Mr. Pastor's, Newark, N. J., 26-31.
Nelly, Annabelle—Keith's, Providence, 26-31.
Kinzer and Walker—Cadwallader, Utica, N. Y., 26-31.
MURPHY, W. H., AND WHITE, BLANCHE—Empire, Cleveland, 26-31, Empire, Columbus, O., Feb. 2-7.
Nancy, Ada—Austin and Stone's, Boston, 26-31.
Nasty, Elizabeth—Hyde and Behman's, Brooklyn, 26-31.
Nash, Tom, and Co.—Orpheum, Los Angeles, 19-Feb. 2, Keith's, Boston, 2-7.
Nelson, Nate—Gotham, Brooklyn, 26-31.
Nelson, Tom—Tivoli, Boston, 26-31.
Nelson, Lillian Burke—Casto, Fall River, Mass., 26-31.
Nevins, Dorothy—Park, Worcester, Mass., 26-31.
Norton and Arnold—Keith's, Providence, 26-31.
NEWELL AND NIBLO—Keith's, Boston, 26-31, Keith's, Providence, Feb. 2-7.
New York Comedy Four—Bastable, Syracuse, 26-31.
Nice Twins—Worcester 26-31, Hurtig and Seamon's, N. Y., Feb. 2-7.
Noble, Lizzie—Temple, Detroit, 26-31.
Nobles, Milton and Dolly—Avenue, Pittsburg, 26-31, Gaiety, Norfolk, Va., Feb. 2-7.
NORTON, VALKATYNE NIBS—Pastor's, N. Y., 26-31, Shea's, Buffalo, Feb. 2-7.
Norworth, Jack—Avenue, Pittsburg, 26-31.
NOSSER, THE FIVE—Park, Dayton, 26-31, Hopkins', Louisville, Ky., Feb. 2-7.
Novelle, Dave—Columbia, Cincinnati, Feb. 9-14.
Nugent and Fortig—Columbia, St. Louis, 26-31.
Nugent, J. C., and Co.—Columbia, St. Louis, 26-31, O. H., Chicago, Feb. 2-7.
Odell and Whitney—Waldmann's, Newark, N. J., 26-31.
Owl Family—O. H., Chicago, 26-31.
Orth and Fox—Indianapolis, Ind., Feb. 2-7.
Osborne, The—Shea's, Toronto, Can., 26-31.
Otto, Fox—Proctor's 23d St., N. Y., 26-31.
Ouey and Dolan—Keith's, Providence, 26-31.
Palmer, A. Vincent—Grand, St. Louis, 26-31.
Pastor Tim—Howard, Boston, 26-31.
Paulsen—Keith's, N. Y., 26-31.
Park's Dogs—Proctor's 5th Ave., N. Y., 26-31.
Parker, Nellie V.—Bastle, Hoboken, 26-31.
Patterson Brothers—Cook O. H., Rochester, 26-31.
Pitching Brothers—Arch Street Museum, Phila., 26-31.
Pistil—Bowdoin Square Museum, Boston, 26-31.
Potsters, Three—Haymarket, Chicago, 26-31.
Polk and Kellar—Middlesex and Bulham, London, 26-31, Empire, Hastings, Feb. 2-7.
Polk and Teck—Waldmann's, Newark, N. J., 26-31.
Prevost and Prevost—Avenue, Pittsburg, 26-31.
Princess Chinquilla and Co.—Avenue, Pittsburg, 26-31.
Princess Omekita—Park, Worcester, Mass., 26-31.
Princess Leonore—O. H., Chicago, 26-31.
Purcell and Maynard—Orpheum, Omaha, 26-31.
Quin Trio—Olympic, Chicago, 26-31.
Radford and Winchester—Hippodrome, London, 23-March 15.
Rae and Rourke—Keith's, N. Y., 26-31.
Ramon and Anna—Empire, Hoboken, 26-31.
Rapell—Keith's, N. Y., 26-31.
Raworitta and De Leir—Keith's, N. Y., 26-31.
Ray, John and Emma—Haymarket, Chicago, 26-31.
Raymond and Caverly—Cook O. H., Rochester, 26-31.
Raymond, Mr.—Cook O. H., Rochester, 26-31.
Raymond, Maud—Hurtig and Seamon's, N. Y., 26-31.
Reed's Bull Terriers—Hurtig and Seamon's, N. Y., 26-31.
Reilly and Carrier—Keith's, N. Y., 26-31.
Reynard—Cook O. H., Rochester, 26-31.
Reynolds, Lottie—Howard, Boston, 26-31.
Rinaldo, Tom—Hurtig and Seamon's, N. Y., 26-31.
Rice and Harvey—Pavilion Theatre, Whitechapel, London, Eng.—indefinite.
Rice and Walters—Keith's, Boston, 26-31.
Richardson, Carrie—Howard, Boston, 26-31.
Ridley, Tom—Proctor's 5th Ave., N. Y., 26-31.
Robinson and Grant—Casto, Lowell, Mass., 26-31.
Robinson and Purdue—Trocadero, Phila., 26-31.
Rogers, Archie—Arch Street Museum, Phila., 26-31.
Rolford Sisters—O. H., Chicago, 26-31.

THE BIGGEST BUSINESS EVER DONE IN PEEKSKILL.

CHAS. K. CHAMPLIN

AND HIS BIG STOCK COMPANY

TURN HUNDREDS AWAY.

Chas. K. Champlin and his stock company played my New Colonial Theatre week of Jan. 19, 1903, and BROKE ALL RECORDS, playing to the largest attendance each and every night ever known in the history of Peekskill. The picture shows the audience of Thursday night, Jan. 22.

F. S. CUNNINGHAM,
Owner and Mgr. Colonial Theatre, Peekskill, N. Y.

THE BROOKLYN STAGE.

A Modern Magdalen drew large audiences to the Amphion last week. W. J. Ferguson gave a capital portrayal of the part of Hiram Jenkins, and the role of Mrs. Jenkins was acceptably played by Evelyn Haven. Estelle Evertt was charming as Katinka Jenkins. The part of Olivia Jenkins was cleverly played by Katherine Fisher. Daniel Jarrett proved a pleasing Brijnier. George Spink appeared to advantage as Eric Harraven. The character of John Strong was cleverly counterfeited by Victor H. De Silva. Harry Lilford was a sympathetic Albert Lindsay. Bernard McGuire, Frederick Lent, Allie Brahan, Laura Osborne, and Marion F. Johnson were well cast. Alice Fisher in Mrs. Jack is the present offering.

The bill at the Folly was The Volunteer Organist, which proved attractive. Lewis Wood, as Tom Sturgis, appeared in the title-role. John Milton was acceptable as Howard Sturgis. Justina Wayne was a delightful Grace Barrett. H. Ross Dayton, John E. Germain, James Ten Broeke, Larry Dooley, George Wharnock, and Carrie Thomas were adequately cast. A feature of the performance was the singing of "The Palms" by Master Nelson, and the rendering of "The Pilgrim Band," by Master Hunt. Brandon Tynan in Robert Emmet is the current attraction.

Lost River was the attraction at the Grand Opera House, and large audiences saw it. Chauncey Olcott in Old Limerick Town will be the attraction this and next week.

E. H. Willard in The Cardinal pleased the audiences at the Montauk. William Faversham in Imprudence is the present bill.

Keeping the Loop, a "bunch" of musical nonsence, where all the latest curtoons, Foxy Grandpa, Gaston and Alphonse, Happy Hooligan, Johnny Boston Beans, Lady Beautiful, and others, are cleverly portrayed by a host of comedians and songsters, was the bill at the Novelty.

A Gambler's Daughter was the offering at the Park, and large houses prevailed. At present The Scout's Revenge is the hair raiser. HAROLD HUGH.

THE STOCK COMPANIES.

Ralph Lumley's comedy-drama, The Thoroughbred, was last week's offering at the Bijou, and large audiences attended. Edna May Spooner made the most of the role of the Hon. Wilhelmina Carlingham. Cecil Spooner was happily cast as Delia Rimple, and during the play she gave one of her clever singing and dancing specialties with Harold Kennedy. Augustus Phillips was excellent as A. V. Decker, and Robert Ransom as John Rimple, Harold Kennedy as the Hon. Hinkinsup Carlingham, Hal Clarendon as Jed Tosh, Jas. F. Wilson as Bertie Neuell, Frank Lindon as Lord Maudeve, Jessie McAllister as Polly Decker, and Mrs. Spooner as Mrs. Rimple, were all good. W. L. West as Jenniman, C. L. Maitland as Wokeham, and R. K. Spooner as Le Beau, were well cast. The scenery and costuming were commendable. This week, The Backers.

Gene Payton presented Under Two Flags at his Lee Avenue Theatre last week, and crowds were turned away at each performance. Kirke Brown was seen to particular advantage as the Hon. Bertie Cecil. Una Abell Brinker made her debut as leading woman with the company, playing Cigarette creditably. W. A. Mortimer was excellent as Berkeley Cecil, and Charles Barringer was acceptable as Colonel Chateauroy. Richard Collins doubled the parts of Rara Bernal and Rake cleverly. Isaac Payton was a good Marshall Laurent. Horace Palmer as Sir George Landsworthy, Foster Lawrence as the Arab Chief, Grace Fox as Lady Venetia, Marguerite Fields as Lady Genevieve, and Clara Austin as Alcene pleased. John Hoey, Charles McCreary, Joseph Parlow, Elmer Cunningham, Albert Gallatin, Summer Fogarty, Charles Mason, Harold Mack, Charles Shaw, and Sara Styles played minor roles creditably. Credit is due the stage management for the capable manner in which the play was put on. This week, A Gold Mine.

A Royal Family was the opening bill at Mr. Payton's new Fulton Street Theatre. Capacity audiences attended throughout the week. In the company are some of the members of the Lee Avenue Theatre, who were warmly welcomed by the patrons of that house. Etta Reed Payton was repeatedly encored for her capable portrayal of the role of Angela. This week, The Farmer's Wife.

The Columbia Theatre Stock company presented The Empress Theodora last week. Mr. McDowell was seen in his customary role of Andreas, and Miss Stone played her old part of Theodora. Sidney Toler joined the company last week, being seen in the part of Marcellus. Robert Elliot was cast as Justinian. Good sized audiences attended. This week Fedora closes the engagement of the visiting stars.

The Elite Stock company was seen in The Lost Paradise last week. David Conger was very good as Reuben Warner, Caroline Franklyn was seen to advantage as Margaret Knowlton, Joseph L. Tracey was capable as Ralph Standish, and Harry MacDonald was amusing as Bob Appleton. Willard Bowman was excellent as Andrew Knowlton. Edmund Day gave a creditable impersonation of Schwartz, receiving a heavy encore at the close of the second act. Louise Black deserves special mention for her portrayal of the role of Nell. Katrina Wheaton was pleasing as Polly Fletcher, and Emma De Castro, as Cinderella, and W. L. Gleason, as Billie Hopkins, evoked much laughter. The Mrs. Knowlton of Rose Watson, the Kate of Lucille Guilbert, the Bessel of Ernest Sands, the Joe Barrett of Albert Sims, the Hyatt of John Gates, the Johnson of Fred Warring, the Joe Woods of Howard Willings, and the George Wellsley of Sam Houston were capable. Care was shown in the staging of the production, a word of special comment being due the factory scene with the moving machinery in the background. Good audiences attended. This week, Hold by the Enemy.

The Lyceum Stock company at Phillip's Lyceum presented The Three Musketeers last week to crowded houses. W. Holden was seen in the role of D'Artagnan and Emma Bell acted the part of Anne of Austria. This week, The Diamond Breaker.

CALDER JOHNSTON.

VAUDEVILLE.

At Hyde and Behman's last week Clayton White, assisted by Marie Stuart and company, presented their new comedy sketch entitled Paris. Although somewhat similar in lines and situations to the old one, it went even better. They responded to many encores. The Electric Theatre as a novelty was an agreeable surprise and created much interest. Mathews and Harris repeated their former successes in Adam the Second. Klein, Ott Brothers and Nicherson were delightfully entertaining in their musical act. Wyatt Barnes, in some splendid new material, proved his worth as a clever monologist by provoking continual laughter. Rae and Brosche were enthusiastically received in their comedy work. The Harmony Four were one of the hits of the bill, their comedy and singing being of the highest order. Yorke and Adams have some very funny material, and the Nelson Trio were seen in acrobatic work. This week, Valerie Bergere, Charles Grapewin, Cook and Sonora, Louis Wesley, Sisters Macarte, Elizabeth Murray, Avery and Hart, Yankee Comedy Four, Brothers Furman, and Dexter and O'Neil.

Joan Sawyer was the feature at the Orpheum last week. His Tableaux Vivants and Bas Reliefs were wonderful. They are the most beautiful ever seen here and far eclipse his former efforts. Lewis McCord admirably assisted, presented The Last Rehearsal. The act is greatly improved and goes far better than before. The Four Otts were seen to advantage in an act full of comedy complications. Le Ray and Woodford have some clever talk which went exceedingly well. Leona Thurber, assisted by her Pugio boys, made a delightful impression with her coon songs, the boys being happy in their Dutch opera. The Stellini Troupe in novel pantomime comedy her work proved interesting. Dately Marion Winchester completely won the audience with her pretty exhibition of toe dancing. Hacker and Lester did some clever comedy cycling. Norah Bayes rendered her selections in a delightful manner, being assisted by Harry Von Tilzer, who supplied some good comedy singing from the audience. This week, Marvelous Mullens, Kenneth, Miss Dale Boyd, Bonnie, Dunbar, Bowman and Adams, Eli Lotell, Les Petites French, William Cahill, and Verona.

GEORGE TREWILLIGER.

Notice to Managers.

"MARY OF MAGDALA"

By PAUL HEYSE.

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EMANUEL LEDERER.

New York, Jan. 24, 1903.

Applications for time for the forthcoming Spring season are being made for a play bearing a title similar to that of "Mary of Magdala"—the purpose being to deceive theatre managers and the public into believing that this play is "Mary of Magdala," by Paul Heyse, in which Mrs. Fiske is now appearing at the Manhattan Theatre, New York. Managers are warned against booking counterfeits, as any infringement of the title or the play will be vigorously prosecuted. "Mary of Magdala" is being played only by Mrs. Fiske and will be presented in the future by her alone.

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Yours very truly,
GEORGE H. PRIMROSE.

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HENRY V. DONNELLY as BUCHANAN BILLINGS.
Feb. 2—Ouida's Famous Story, MOTHS.

Manhattan Theatre Bd'way and 33d St., New York.
Evgs. at 8. Mat. Sat. at 2. Extra Mat. Wed.
MRS. FISKE MARY OF MAGDALA.
Mats. only Mon., Tues., Thurs. and Fri. at 2.
MARY SHAW in GHOSTS.

MAJESTIC Broadway and 59th St. Grand Circle. New York's Finest, the World's Safest Theatre.
Wizard of Oz
Seat sale at Box-office, $1.50, $1, 75c., 50c. and 25c.

NEW YORK THEATRES.

PASTOR'S Continuous Performance.
14th Street, between 3d and 4th Aves.
George Fuller Golden, Dixon, Bowers and Dixon, Smirl and Kenney, Baby Mabel's Animals, Baby Mabel Duck, Talbotine Miss Norton, Carmen Sisters, Mr. and Mrs. Larry Shaw, LaVine and Alma, Wm. and Jas. Burke, The Tennessee, Sam D. Drane, Wilbur Amon, The Vitagraph, and as extra added attraction, Fitzgibbon McCoy Trio.

THIRD AVENUE. Family Theatre.
MARTIN J. DIXON, Lessee and Manager
Week commencing Monday, Jan. 26.
A THOROUGHBRED TRAMP.

BROOKLYN THEATRES.

BIJOU THEATRE Smith Street, near Fulton.
MRS. SPOONER, Lessee. WILL McALISTER, Manager
Spooner Stock Company
SUPPORTING
EDNA MAY and CECIL SPOONER.
"Brooklyn's Best and Most Successful Stock Co."
C. E. Callahan's Rural Comedy-Drama,
THE BUCKEYE
Feb. 2—THE RIVAL CANDIDATES.
Seats reserved by mail, wire or telephone: 2022 MAIN.

DATES AHEAD

Managers and agents of attractions contemplating and corresponding are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be received in our office before that day.

DRAMATIC COMPANIES.

A QUEEN OF HEARTS (Mrs. Bellamy, mgr.): Harlan, Ia., Jan. 27. Kimballville 28. Fort Dodge 29. Richmond 30. Marion 31.

A COUNTRY KID: Richmond, Ky., Jan. 27. Winchester 28.

A DESPERATE CHANCE (Forrester and Hittenthal, mgrs.): West Union, Pa., Jan. 27. Charleston, O., 28. Jacksonville 29. St. Mary's, W. Va., 31. West Union Feb. 2. Clarksburg 3. Fairmont 4. Wheeling 5. Parkersburg 6. Cumberland, Md., 7.

A DESPERATE CHANCE (J. M. Hittenthal, mgr.): Philadelphia, Pa., Jan. 26-31. Wilkes-Barre Feb. 2-11. Scranton 12-14.

A DESPERATE CHANCE (W. S. Lathrop, mgr.): St. Marys, W. Va., Jan. 31.

A FIGHT FOR MILLIONS (Malcolm Douglas, mgr.): Akron, O., Jan. 26. Canton, Ill., Feb. 1-7.

A GAMBLER'S DAUGHTER (Eastern): E. L. Crosby, mgr.): Philadelphia, Pa., Jan. 26-31. Pottsville Feb. 2. Pottsville 3. Pottstown 4. Coatesville 5. Reading 6. Lancaster 7. Allentown 9. Chester 10.

A HIDDEN CRIME (George Seabord, mgr.): Philadelphia, Pa., Jan. 26-31. Paterson, N. J., Feb. 2-4.

A HOOSIER DAISY (Bonie Clifton): C. H. Bacon, mgr.): Peoria, Ills., Jan. 27. Hartford, Ill., 28. Pittsburg 29. Mount Olive 30. Mendota 31. La Porte, Ind., Feb. 2. Plymouth 3. Rochester 4. Huntington 5. Wabash 6. Marion 7. Columbus, O., 9-11.

A HOT OIL: THE (Geo. Hill, mgr.): Pottstown, Pa., Jan. 27. Chester 28. Camden 29-31. New York city Feb. 2-7. Haverhill, Mass., 9-11.

A JOLLY AMERICAN TRAMP: Battle Creek, Mich., Jan. 31.

A KENTUCKY FEUD: Buffalo, N. Y., Jan. 26-31.

A LITTLE OUTCAST (Gustave McGill and Fitzhugh Fitzhugh, mgrs.): St. Paul, Minn., Jan. 25-31. Minneapolis Feb. 1-4. Milwaukee, Wis., 5-14.

A LITTLE OUTCAST (Western): E. J. Carpenter, mgr.): Grand Island, Neb., Jan. 27. Council Bluffs, Ia., 28. La Porte 29. Los Angeles 30. Tropico 31. Long Beach, Cal., Feb. 2. Dodge City 3. Ford City 4. Hutchinson 5. Wichita 6. Wichita 7.

A MERRY GALAXY (George Bantlow, mgr.): Harrisburg, Pa., Jan. 26. Williamsport 27. Martinsburg, W. Va., 28.

A MILLIONAIRE TRAMP (Eastern: Elmer Walters): E. E. Walters, mgr.): Punxsutawney, Pa., Jan. 27. St. Marys 28. Curwensville 29. Tyrone 30. Johnstown 31.

A MILLIONAIRE TRAMP (Western: Elmer Walters): Lawrence Marcell, mgr.): Pittsfield, Ill., Jan. 28. Louisiana 29. Bowling Green 30. Decatur 31. Bethany Feb. 2. Darlington, Ia., 7.

A MODERN MAGDALEN: Providence, R. I., Jan. 26-31.

A MODERN HERO (W. J. Fielding, mgr.): Colorado Springs, Col., Jan. 26-31.

A MONARCH OF COOK COUNTY (J. V. Smith): Connellsville, Pa., Jan. 27. Uniontown 28. Waynesburg 29. Washington 30. Steubenville 31. Bellaire Feb. 1. Cambridge 2. Zanesville 3. Newark 4. Mansfield 5. Akron 6. Cleveland 7. Oberlin 9. Ashland 10. Wooster 11. Canton 12. Massillon 13. Alliance 14.

A MOUNTAIN OF GOLD (Gideon and Thall, mgrs.): San Francisco, Cal., Jan. 26-31.

A NAVAHOE (Edwin C. Le Clair'e): Olean, N. Y., Jan. 27. Warren 28. Corning 29. Corinth 30. Watkins 31. Ithaca Feb. 1. Waverly 2. Manchester 4.

A NEW YORK CITY (The Samuel Cliff): New York city Jan. 26-31.

A NIGHT ON BROADWAY (Ollie Black, mgr.): Jan. 27. Vinita, I. T., Feb. 2. Muskogee 3. Eufaula 4. Ada 5. Durant 6. Paris, Tex., 7. Greenville 8. Cleburne 9. Waco 10. Austin 11. Austin 12. Taylor 13. Palestine 14.

A NOBLE OUTCAST (Eastern): Gilmore and Conway, mgrs.): Ashland, Pa., Jan. 27. Tamaqua 28. Lansford 29. Coaldale 30. Tuckahoe 31. Port Carbon Feb. 1. Phoenixville 2. Spring City 3. Royersford 4. Pottstown 5. Conshohocken 6. Norristown 7. Chestnut Hill 9. Germantown 10. Bristol 11. Burlington 12. Camden 13. Woodbury 14.

A NOBLE OUTCAST (Western): Gilmore and Conway, mgrs.): Cincinnati, O., Jan. 26-31. Louisville, Ky., Feb. 2-7. Frankfort 9. Lexington 10. Chattanooga, Tenn., 11. Nashville 12. Memphis 13. 14.

A PARISIAN OUTCAST (Western): E. J. Carpenter, mgr.): Central City, Col., Jan. 27. Denver 28. La Junta 29. Los Animas 30. Trinidad 31. Raton Feb. 1. Springer 2. Las Vegas 3. Las Cruces, N. M., 4. Deming 5. Lordsburg 6. Willcox 7. Bisbee 9. Douglas 10. Nogales 11. Tucson 12. Phoenix 13. Prescott 14. Williams 15. Flagstaff 16. Winslow 17. Holbrook 18. St. Johns 19. Springerville 20. Alpine 21. Clifton 22. Morenci 23. Duncan 24. Lordsburg 25. Deming 26. Silver City 27. Las Cruces 28. Las Vegas 29. Albuquerque 30. Santa Fe Mar. 1. Wagon Mound 2. Raton 3. Springer 4. Trinidad 5. Pueblo 6. Colorado Springs 7. Denver 8. Central City 9. Leadville 10. Glenwood Springs 11. Grand Junction 12. Salina 13. Richfield 14. Marysvale 15. Eureka 16. Provo 17. Spanish Fork 18. Nephi 19. Manti 20. Gunnison 21. Salina 22. Marysvale 23. Richfield 24. Fillmore 25. Milford 26. Lund 27. Modena 28. Enterprise 29. St. George 30. Santa Clara 31. Pioneer Apr. 1. Kanarraville 2. Cedar City 3. Parowan 4. Beaver 5. Milford 6. Lund 7. Milford 9. Modena 10. Enterprise 11. Pioneer 12. Kanarraville 13. Santa Clara 14. Ivins 15. St. George 16. Leeds 17. Silver Reef 18. Gunlock 19. Pine Valley 20. Veyo 21. Central 22. Pintura 23. Santa Clara 24. Ivins 25. Kanarraville 26. Pioneer 27. Marysvale 28. Sevier 29. Glenwood 30. Salina 31. Gunnison Apr. 1. Manti 2. Ephraim 3. Mt. Pleasant 4. Castle Dale 5. Huntington 6. Price 7. Wellington 9. Scofield 10. Helper 11. Spring Canyon 12. Price 13. Wellington 14. Scofield 15. Helper 16. Spring Canyon 17. Price 18. Wellington 19. Scofield 20. Helper 21. Spring Canyon 22. Price 23. Wellington 24. Scofield 25. Helper 26. Spring Canyon 27. Price 28. Wellington 29. Scofield 30. Helper May 1. Spring Canyon 2. Price 3. Wellington 4. Scofield 5. Helper 6. Spring Canyon 7. Price 8. Wellington 9. Scofield 10. Helper 11. Spring Canyon 12. Price 13. Wellington 14. Scofield 15. Helper 16. Spring Canyon 17. Price 18. Wellington 19. Scofield 20. Helper 21. Spring Canyon 22. 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Price 3. Wellington 4. Scofield 5. Helper 6. Spring Canyon 7. Price 8. Wellington 9. Scofield 10. Helper 11. Spring Canyon 12. Price 13. Wellington 14. Scofield 15. Helper 16. Spring Canyon 17. Price 18. Wellington 19. Scofield 20. Helper 21. Spring Canyon 22. Price 23. Wellington 24. Scofield 25. Helper 26. Spring Canyon 27. Price 28. Wellington 29. Scofield 30. Helper 31. Spring Canyon Feb. 1. Price 2. Wellington 3. Scofield 4. Helper 5. Spring Canyon 6. Price 7. Wellington 8. Scofield 9. Helper 10. Spring Canyon 11. Price 12. Wellington 13. Scofield 14. Helper 15. Spring Canyon 16. Price 17. Wellington 18. Scofield 19. Helper 20. Spring Canyon 21. Price 22. Wellington 23. Scofield 24. Helper 25. Spring Canyon 26. Price 27. Wellington 28. Scofield 29. Helper 30. Spring Canyon 31. Price Mar. 1. Wellington 2. Scofield 3. Helper 4. Spring Canyon 5. Price 6. Wellington 7. Scofield 8. Helper 9. Spring Canyon 10. Price 11. Wellington 12. Scofield 13. Helper 14. Spring Canyon 15. Price 16. 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THE PRISONER OF ZENDA (Geo. Marsh): Surry, N. H., Jan. 27, Keene 28, Brattleboro 29, Bellows Falls 30, Springfield 31, Rockingham 1, Ludlow 2, Rutland 3, Fair Haven 4, Poultney 5, Granville 6, Hoosick Falls 7, Cambridge 8, Bennington 9, Hoosick Falls 10, Adams 11, North Adams 12, Pittsfield 13.

THE POWER OF THE CROSS (Geo. F. Cassell): Providence, R. I., Jan. 26-31.

THE PRIDE OF BLOOD: New York city Jan. 26-31.

THE PRIDE OF JENNICO: Mahanoy City, Pa., Jan. 27, Shenandoah 28, Mount Carmel 29, Hazleton 30, Olyphant Feb. 2, Pittston 3, Wilkes-Barre 4, Plymouth 5, Nanticoke 6, Glen Lyon 7.

THE PRINCESS OF MADA (G. S. Alexander): Waterloo, Ia., Jan. 27, Iowa Falls 28, Waterloo 29, Cedar Rapids 30, Cedar 31.

THE QUEEN OF HEARTS: Rochester, N. Y., 26-31, Rochester Feb. 2-7, Syracuse 9-14, Boston, N. Y., 16-21.

THE QUAKER GIRL (Geo. Ade): Westerly, R. I., Jan. 27, Plymouth, Mass., 28, Fall River 29, 30.

THE QUEEN'S MESSENGER: Brooklyn, N. Y., Jan. 26-31.

THE QUEEN OF THE CROSS (Fred G. Bugger and R. A. Crosse, mgrs.): Cedar Rapids, Ia., Jan. 27, Davenport 28, Dubuque 29, Rockford, Ill., 30.

THE SILVER DAGGER (Will F. Nell, mgr.): Seymour, Ind., Jan. 27, Columbus 28.

THE SHADY LADY: Chicago, Ill., Jan. 26-31, St. Louis, Mo., Feb. 1-7, Indianapolis, Ind., 16.

THE SPAN OF LIFE (Lewis Bonavitia, mgr.): Cedar Rapids, Ia., Jan. 27, Fort Dodge 28, Des Moines 29-31, Webster City Feb. 1, Iowa Falls 2, Waterloo 4, Waterloo 5, Cedar Rapids 6, Clinton 7, Chicago 8-14.

THE TWO ORPHANS: Montreal, Can., Jan. 26-31.

THE TWO SCHOOLS (Hickey and Warrington, mgrs.): Shamokin, Pa., Jan. 27, Wilkes-Barre 28, Newark 29, Freehold 30, Hoboken 31, Mauch Chunk Feb. 1, Pottsville 2, Reading 4, Harrisburg 5, Shamokin 6, Danville 7.

THE VILLAGE POSTMASTER (J. W. Rosenquest, mgr.): Baltimore, Md., Jan. 26-31, Carlisle, Pa., Feb. 2, Lebanon 3, Lancaster 4, Reading 5.

THELMA (Alden Benedict's): Cal. H. J. Bernard, mgr.): McOmb City, Miss., Jan. 27, Canton 28, West Point 29, Columbus 30, Aberdeen 31, Winona Feb. 2, Yazoo City 3, Greenville 4, Greenwood 5, Helena, Ark., 6, Pine Bluff 7.

THELMA (Alden Benedict's): L. C. Yeomans, mgr.): Wymore, Neb., Jan. 27, Marysville, Kan., 28, Horton 29, Osawatomie 31, Richmond, Mo., Feb. 2, Lexington 3, Topeka, Kan., 4, Burlingame 5, Wamego 6, Manhattan 7.

THROUGH THE CENTER OF THE EARTH (Harry Clark, mgr.): St. Louis, Mo., Jan. 26-31.

THURSTON, ADELAIDE (At Cozy Corners; Frank and Clayton Wilstach, mgrs.): Rhinelander, Wis., Jan. 27, Wausau 28, Neenah 29, Appleton 30, Fond du Lac 31, Janesville Feb. 2, Watertown 3, Beloit 4, Rockford, Ill., 5, Freeport 6, Rockford 7.

TRACY, THE OUTLAW (Eastern: Percy G. Williams, mgr.): Providence, R. I., Jan. 26-31, Willimantic Feb. 2, Putnam 3, Southbridge 4, Woonsocket 5, Brockton 6, Waltham 7, Lawrence 8.

TRACY, THE OUTLAW (Western): Des Moines, Ia., Jan. 26-28.

TWO LITTLE WAIFS (Lincoln J. Carter's): Geneva, N. Y., Jan. 27, Fox Yann 28, Watkins 29, Binghamton 30, Olyphant Feb. 2, Pittston, Pa., 4, Wilkes-Barre 5-7.

TWO MARRIED MEN (Chas. E. Schilling, mgr.): Denver, Col., Jan. 25-31.

TYRE, ELIZABETH (Gretna Green): New York city Jan. 5—indefinite.

UNCLE TOM'S CABIN (Al. W. Martin's; W. C. Cunningham, mgr.): Fitchburg, Mass., Jan. 27, Chelsea 28, Manchester, N. H., 29-31.

UNCLE TOM'S CABIN (Stetson's; Western: Wm. Kibble, mgr.): Frankfort, Ind., Jan. 27, Logansport 28, Lebanon 29, Anderson 30, Muncie 31.

UNCLE TOM'S CABIN (Stetson's; Eastern): Shamokin, Pa., Jan. 27, Harrisburg 28, 29, York 30, Reading 31, Allentown Feb. 2, South Bethlehem 3, Pottsville 4, Shenandoah 5, Mahanoy City 6, Wilkes-Barre 7.

UNCLE TOM'S CABIN (Stetson's; Northern; No. 2): Geo. Peck, mgr.): Oregon City, Ore., Jan. 28, Portland, Ore., 29-Feb. 1.

UNDER SOUTHERN SKIES (Henry Doel Parker, mgr.): Providence, R. I., Jan. 26-31.

UP NEW YORK STATE: Pittsburg, Pa., Jan. 26-31.

WALSH, BLANCHE (The Daughter of Hamilcar): Des Moines, Ia., Jan. 27, Lincoln, Neb., 28, Omaha 29, Topeka, Kan., 30, 31.

WARD AND VOKES (The Head Waiters): Philadelphia, Pa., Jan. 26-31.

WARFIELD, DAVID: Butte, Mont., Jan. 25-27, Helena 28, Duluth, Minn., 31.

WAY DOWN EAST (Eastern; Jas. S. Hale, mgr.): Joplin, Mo., Jan. 27, Nevada 28, Sedalia 29, Mexico 30, Alton, Ill., 31, St. Louis, Mo., Feb. 1, Centralia 2, Chester 3, Murphysboro 4, Cairo, Ill., 5, Carbondale 6, Marion, Ind., 7.

WAY DOWN EAST: Philadelphia, Pa., Jan. 19-Feb. 14, Boston, Mass., 16-March 7.

WEARY WILLIE WALKER (W. O. Tarkington, mgr.): Paulding, O., Jan. 27, Fort Wayne, Ind., 29, Montpelier 30, Union City 31.

WEARY WILLIE WALKER: Seattle, Wash., Jan. 26-31.

WHEN KNIGHTHOOD WAS IN FLOWER (Rilie Hilliar; Frank L. Perley, mgr.): Columbia, S. C., Jan. 27, Augusta, Ga., 28, Charleston, S. C., 29, Savannah, Ga., 30, Brunswick 31, Jacksonville, Fla., Feb. 2, Macon, Ga., 3, Columbus 4, Montgomery, Ala., 5, Selma 6, Meridian, Miss., 7, New Orleans, La., 8-14.

WHEN REUBEN COMES TO TOWN: Elgin, Ill., Jan. 29, Streator 29, Peoria 30, Chicago Feb. 1-7, Toledo, O., 8-11.

WHEN THE BELL TOLLS (Travers Vale and S. S. Simpson, mgrs.): Bowling Green, O., Jan. 27, North Baltimore 28, Tiffin 29, Charleroi, Pa., 31, Scottdale Feb. 2, Connellsville 3, Greensburg 5, Johnstown 6, Altoona 7.

WHEN WE WERE TWENTY-ONE (Morris and Hall, mgrs.): Carthage, Mo., Jan. 29, Webb City 30, Joplin 31, Fayetteville, Ark., 31, Fort Smith Feb. 2, Hot Springs 3, Little Rock 4, Pine Bluff 5, Jonesboro 6, Poplar Bluff, Mo., 7.

WHEN WE WERE TWENTY-ONE (Morris and Hall, mgrs.): Natchez, Miss., Jan. 27, Jackson 28, Vicksburg 29, Greenville 30, Helena, Ark., 31, Memphis, Tenn., Feb. 2, 3.

WHOSE BABY ARE YOU: Portland, Ore., Jan. 25-31, Seattle, Wash., Feb. 1-6, Tacoma 8-10, Aberdeen 11, Hoquiam 12.

WHY WOMEN SIN: New York city Jan. 26-31, Jersey City, N. J., Feb. 2-7.

WILLARD, E. S.: New Haven, Conn., Jan. 26-28, Springfield, Mass., 29-31, Philadelphia, Pa., Feb. 2-4.

WILLARD, KATHERINE (The Power Behind the Throne; Edward C. White, mgr.): Paris, Ill., Jan. 27, Mattoon 28, Danville 29, Champaign 30, Clinton 31.

WILLIAMS AND WALKER (In Dahomey; G. H. Harris, mgr.): St. Paul, Minn., Jan. 26-31.

WILLS BROTHERS: Gouverneur, N. Y., Jan. 26-28, Plattsburg 29-31, Saranac Lake Feb. 2-4, Malone 5-7.

WILSON, AL. H. (The Prince of Tatters): Norfolk, Va., Jan. 27, Richmond 28.

WINCHESTER (E. McWade's): Fairmount, W. Va., Jan. 27, Grafton 28, Connellsville, Pa., 29.

WORMWOOD (Alden Benedict's; J. B. Murray, mgr.): Wellston, O., Jan. 27, Circleville 28, Chillicothe 29, Washington C. H. 30, Hillsboro 31, Dayton Feb. 2-4, Springfield 5, 6.

WORMWOOD (Alden Benedict's; E. T. Stetson, mgr.): Columbia, Tenn., Jan. 27, Clarksville 28, Bowling Green, Ky., 29, Hopkinsville 30, Morgantown, Ind., 31, Henderson 3, Mt. Vernon, Ind., 4, Princeton 5, Bloomfield 6, Bloomington 7.

YON YONSON (P. J. Kennedy, prop.; E. U. Giroux, mgr.): Hutchinson, Kan., Feb. 2, Wichita 3, Emporia 4, Topeka 5, St. Joseph, Mo., 6, 7.

ZIG-ZAG ALLEY: Jersey City, N. J., Jan. 26-31.

REPERTOIRE COMPANIES.

ALLEN STOCK: Gilroy, Cal., Jan. 26-31.

APPELL'S PAXTANG STOCK: Harrisburg, Pa.—indefinite.

AUBREY STOCK (Western): Wilkes-Barre, Pa., Jan. 26-31, Scranton Feb. 2-7.

AUBREY STOCK (Eastern; Mittenthal Bros., mgrs.): Lowell, Mass., Jan. 26-31.

BARRY-LYNN: Tyler, Tex., Jan. 26-28, Henderson 29-31.

BENNETT AND MOULTON (J. M. Torr, mgr.): New Brunswick, N. J., Jan. 26-31, York, Pa., Feb. 2-7, Harrisburg 9-14.

BENNETT-MOULTON (Ad. P. Reed, mgr.): Hagerstown, Md., Jan. 26-31, Columbia, Pa., Feb. 2-7, Lebanon 9-14.

BENNETT-MOULTON (Ira Nowell, mgr.): Newport, R. I., Jan. 26-31, Middletown, Conn., Feb. 2-7, New Britain 9-14.

BENNETT-MOULTON (George K. Robinson, mgr.): North Adams, Mass., Jan. 26-31, Amsterdam, N. Y., Feb. 2-7, Gloversville 9-14.

BENNETT-MOULTON (F. C. Twitchell, mgr.): Oswego, Mass., Jan. 26-31, Greenfield Feb. 2-7, Westfield 9-14.

CARNER STOCK: Oswego, N. Y., Jan. 26-31, Rome Feb. 2-7.

CARPENTER, FRANKIE (Jere Grady, mgr.): Schenectady, N. Y., Jan. 26-31, Poughkeepsie Feb. 2-7, Amsterdam 9-14.

CHAMPLIN STOCK (Chas. K. Champlin, mgr.): Mt. Vernon, N. Y. Jan. 26-31.

CHESTER, ALMA (Edward L. Bloom, mgr.): Lynn, Mass., Jan. 26-31, Hartford, Conn., Feb. 2-7.

CONROY AND MACK'S COMEDIANS (P. P. Craft, mgr.): Mannington, W. Va., Jan. 26-31, Martin's Ferry, O., Feb. 2-7, Cambridge 9-14.

COOK-CHURCH (H. W. Taylor, mgr.): Johnstown, Pa., Jan. 26-28, Wheeling, W. Va., Feb. 9-14.

CURTIS' DRAMATIC (M. B. Curtis, mgr.): Weeping Water, Neb., Jan. 26-28, Papillion 29-31, Neola, Ia., Feb. 1-4, Tekamah, Neb., 5-8.

DAVIDSON STOCK (A. L. Davidson, mgr.): Joliet, Ill., Jan. 26-31, Ft. Wayne, Ind., Feb. 2-7, Findlay, O., 9-14.

DILLON-CORNELL: Reading, Pa., Jan. 26-31, Ashland Feb. 2-4, Bethlehem 5-7.

DUFFER, STOCK: Red Bank, N. J., Jan. 26-31, Paterson, N. Y., Feb. 2-7.

EDWARDS, C. B., STOCK (Geo. Carlton, mgr.): Uniontown, Pa., Jan. 26-31, Bellefonte Feb. 2-7.

ELWOOD STOCK (R. J. Elwood, mgr.): Baltimore, Md., Jan. 19-Feb. 28.

EVANS AND WARD STOCK: Columbia, Pa., Jan. 26-31.

EWING-TAYLOR (Albert Taylor, mgr.): Little Rock, Ark., Jan. 26-31, Poplar Bluff Feb. 2-7.

FERRERS STOCK: Stamford, Conn., Jan. 26-31.

FERRERS COMEDIANS (Harry Bubb, mgr.): Duluth, Minn., Jan. 5—indefinite.

FISKE, MAY: New Bedford, Mass., Jan. 26-31, Lynn Feb. 2-7, Brockton 9-14.

FLEMING, MAMIE (W. H. Gracey, mgr.): Mt. Carmel, Pa., Jan. 26-31.

FOUNTAIN, MARIE, THEATRE: Malden, Mo., Jan. 26-28, Kennett 29-31.

FREEMAN, IRVING (Dan McMillan, mgr.): Tyrone, Pa., Jan. 26-28, Renova 29-31, Shenandoah Feb. 2-4, Mt. Carmel 5-7.

GAGNON-POLLOCK STOCK (Bert C. Gagnon, mgr.): Huntsville, Ala., Jan. 26-28.

GARLICK AND SMITH: Natick, Mass., Jan. 26-31.

GARRICK THEATRE (W. P. Taylor, mgr.): St. Albans, Vt., Jan. 26-31, Richford Feb. 2-7, Newport, R. I., 9-14.

GARSIDE, CONDIT AND MACK (J. S. Garside, mgr.): Titusville, Pa., Jan. 26-31, Washington Feb. 2-7.

GLASGOW STOCK: Paducah, Ky., Jan. 26-31.

GRADY STOCK: Wheeling, W. Va., Jan. 26-31, Butler, Pa., Feb. 2-7.

GLICK STOCK: Hastings, Mich., Jan. 26-31.

GUY STOCK (Billy Cassad, mgr.): Durant, I. T., Jan. 26-31.

HALFORD, OLLIE, STOCK (Carl Bruns, mgr.): Lancaster, Pa., Jan. 26-31, Johnstown Feb. 2-7.

HALL, DON C.: Adairville, Ky., Jan. 26-28.

HAMILTON COMEDIANS: Newport, Ark., Jan. 26-31, Little Rock Feb. 2-7, Pine Bluff 9-14.

HARCOURT COMEDY (Chas. K. Harris; W. C. McKay, mgr.): Fall River, Mass., Jan. 26-31, Lowell Feb. 2-7, Portland, Me., 9-14.

HARRIS-PARKINSON STOCK (N. C. Hoyt, mgr.): Petersburg, Va., Jan. 26-31.

HICKMAN AND BESSEY: Mankato, Minn., Jan. 27-31.

HILLMAN, MAUDE: Erie, Pa., Jan. 26-31, Bradford Feb. 2-7.

HIMMELEIN'S IDEALS: Allentown, Pa., Jan. 26-31.

HIMMELEIN'S IMPERIAL STOCK: Racine, Wis., Jan. 26-31.

HOUT STOCK: Miami, I. T., Jan. 29-31.

HOWARD-DORSET: Lexington, Ky., Jan. 26-31.

INTER-OCEAN COMEDY (Chas. G. Amsden, mgr.): Waynesboro, Va., Jan. 26-28.

KAREOLA, DOT (J. C. Welch, mgr.): Fishkill, N. Y., Jan. 26-28, Newburg 29-31.

KENKHOFF-LOCKE: Summerfield, Kan., Jan. 26-Feb. 1.

KEYSTONE DRAMATIC (Eastern; McKill and Shipman, props.): Southbridge, Mass., Jan. 26-31, Gardner Feb. 2-4, Fitchburg 5, 7, Meriden, Conn., 9-14.

KEYSTONE DRAMATIC (Western; McGill and Shipman, props.; Will M. Carroll, mgr.): Marion, O., Jan. 26-31, Meadville, Pa., Feb. 2-7.

KING DRAMATIC (Leo Bradley; N. Appell, mgr.): Burlington, Vt., Jan. 26-31, Plattsburg, N. Y., Feb. 2-7.

KING DRAMATIC (N. Appell, mgr.): New Castle, Pa., Jan. 26-31, Erie Feb. 2-7.

KINNEY THE REPERTORY: Ada, O., Jan. 26-31.

KLARK-URBAN (H. B. Klark, mgr.): Rochester, N. H., Jan. 26-31, Haverhill, Mass., Feb. 2-7, Pittsburg 9-14.

LE FEBRE-CARPENTER STOCK (Herman Coakley, mgr.): Sioux Falls, S. D.—indefinite.

LYCEUM STOCK (E. G. Gourjean, mgr.): Thayer, Mo., Jan. 26-31.

LYONS, LILLIAN, STOCK (Dean and Ketchum, mgrs.): Lewiston, Mich., Jan. 26-31, Roscommon Feb. 2-7.

McAULIFFE STOCK: Carbondale, Pa., Jan. 26-31, Binghamton, N. Y., Feb. 2-7, Auburn 9-14.

MACK, WILBUR: Washington, Ind., Feb. 2-7, Vincennes 9-14.

MARKS BROTHERS (May A. Bell Marks; R. W. Marks, mgr.): Petrolea, Can., Jan. 26-31.

MARKS BROTHERS (Tom Marks, mgr.): Big Rapids, Mich., Jan. 26-31, Muskegon Feb. 2-7, Adrian 9-14.

MARKS BROTHERS (Geo and Al. Marks, mgrs.): Dresden, Can., Jan. 26-28, Wallaceburg 29-31.

MATHEE, CLARA: Ashland, Ore., Jan. 26-31.

MORRY STOCK (Le Quatte and Fischer, mgrs.): Chicago, Ill., Jan. 26-31.

MURRAY AND MACKEY COMEDY (John J. Murray, mgr.): McKeesport, Pa., Jan. 26-31, Du Bois Feb. 2-7, Franklin 9-14.

MYERS, IRENE: Bridgeton, N. J., Jan. 26-31.

MYRKLE HARDER STOCK (W. H. Harder, mgr.): Jackson, Mich., Jan. 26-31, Lansing Feb. 2-7, Port Huron 9-14.

PAYTON, CORSE, COMEDY (J. T. Macauley, mgr.): Yonkers, N. Y., Jan. 26-31.

PAYTON, CORSE, STOCK (Faith Adams, mgr.): Portland, Me., Jan. 26-31.

PAYTON SISTERS (J. N. Montgomery, mgr.): Asheville, N. C., Jan. 26-28, Columbia, S. C., 29-31.

PERUCHI-BELDINI COMEDY (Theo Johnston, mgr.): Greenville, S. C., Jan. 26-31.

PERUCHI-BELDINI (Chelso D. Peruchi, mgr.): Pensacola, Fla., Jan. 26-31.

PHELAN, E. V., STOCK (E. V. Phelan, mgr.): Brockton, Mass., Jan. 26-31, Taunton Feb. 2-7, Bridgeport, Conn., 9-11, Hartford 12-14.

ROBERTS, GERTRUDE (Harry C. Arnold, mgr.): Island Falls, Me., Jan. 26-28, Houlton 29-31, Monticello Feb. 2-4, Bridgewater 5-7.

RUBLE THEATRE (C. S. Ruble, mgr.): Reno, Neb., Jan. 26-31, Nevada City, Cal., Feb. 9-14.

RYAN, DANIEL: New London, Conn., Jan. 26-31, Norwich Feb. 2-7, Northampton, Mass., 9-14.

SCOTT, GEO. W.: Buxton, La., Jan. 26-31, Natchitoches 2-7, Carthage 9-11, Henderson 12-14.

SHEA, THOMAS E. (Geo. Wall, mgr.): Toledo, O., Jan. 26-31, Youngstown Feb. 2-7, Canton 9-14.

SHERMAN COMEDY (R. H. Smith, mgr.): Henderson, Ky., Jan. 26-31.

SILVIA, MORGAN: Wichita, Kan., Jan. 26-30.

SPOONER DRAMATIC: Cuero, Tex., Jan. 26-31.

STANLEY, CARRIE: Niobara, Neb., Jan. 26-28, Verdel 29-31.

THE SHANNONS (Harry Shannon, mgr.): McComb, O., Jan. 27, Payne 28, Auburn, Ind., 29, Garrett 30, Napanee 31, Defiance, O., Feb. 2, Antwerp 3, Champaign, Ill., 4, Gilman 5, Hoopston 6, Paxton 7.

TUCKER, LILLIAN, STOCK (Joe Santry, mgr.): Quebec, Can.—indefinite.

TURNER, CLARA (Moulton, Thompson and Moulton, props.; F. L. Miles, mgr.): Northampton, Mass., Jan. 26-31, North Adams Feb. 2-7, Pittsfield 9-14.

TUTTLE SISTER'S COMEDY: Rousville, Pa., Jan. 26, 27, St. Petersburg 28, 29.

VAN DYKE AND EATON (C. Mack, mgr.): Zanesville, O., Jan. 27-31.

VAN DYKE AND EATON (H. Walter Van Dyke; E. Hommel, mgr.): La Crosse, Wis., Jan. 26-31, Winona, Minn., Feb. 2-7.

WIEDEMAN'S SHOW (Willis Bass, mgr.): Longmont, Col., Jan. 26-Mch. 1.

OPERA AND EXTRAVAGANZA.

A CHINESE HONEYMOON: Detroit, Mich., Jan. 26-31.

A CHINESE HONEYMOON: New York city June 2—indefinite.

A COUNTRY GIRL: Boston, Mass., Jan. 19-31, Philadelphia, Pa., Feb. 2-7.

A JEWEL OF ASIA (Jas. T. Powers): Boston, Mass., Jan. 19—indefinite.

BLACK PATTI TROUBADOURS (Voelckel and Nolan, mgrs.): Shawnee, Okla., Jan. 27, El Reno 28, Oklahoma City 29, Guthrie 30, Perry 31.

CASTLE SQUARE OPERA (Henry W. Savage, pres.): St. Louis, Mo., Jan. 26-Feb. 28.

DALY, DAN (The New Clown): Toronto, Can., Jan. 26-28, London 29, Hamilton 30, 31.

DANIELS, FRANK (Miss Simplicity): Los Angeles, Cal., Jan. 26-28, San Diego 29, Fresno 30, Marysville 31.

DE ANGELIS, JEFFERSON, OPERA (Geo. W. Wadleigh, mgr.): Memphis, Tenn., Jan. 27, Meridian, Miss., 28, Jackson 29, Vicksburg 30, Shreveport, La., 31, Houston, Tex., Feb. 2, Galveston 3, San Antonio 4, Austin 5, Waco 6, Dallas 7.

FIDDLE DEE DEE (Tony P. Mason, mgr.): Detroit, Mich., Jan. 26-31, Syracuse, N. Y., Feb. 2-7, Rochester 9-14.

FLORODORA (The New York; Fisher and Ryley, mgrs.) New York city Jan. 26—indefinite.

FLORODORA (Eastern): Oskaloosa, Ia., Jan. 27, Marshalltown 28, Cedar Rapids 29, Clinton 30, Davenport 31, Galesburg, Ill., Feb. 2, Monmouth 3, Springfield 4, Danville 5, Terre Haute, Ind., 6, Vincennes 7.

FLORODORA (Western; Fisher and Ryley, mgrs.): Corsicana, Tex., Jan. 27, Fort Worth 28, Denison 29, Dallas 30, 31, Shreveport, La., Feb. 2, Texarkana, Ark., 3, Hot Springs 4, 5, Little Rock 6, 7.

FOXY QUILLER: Joliet, Ill., Jan. 31, Lafayette, Ind., Feb. 2.

GILMAN, MABELLE (The Mocking Bird): Philadelphia, Pa., Jan. 19-31.

GLASER, LULU: Chicago, Ill., Jan. 26-Feb. 7.

GRAU GRAND OPERA: New York city Nov. 24—indefinite.

HELD, ANNA: Denver, Col., Jan. 26-31, Cripple Creek Feb. 2, Pueblo 3, Colorado Springs 4, Salt Lake, U., 6, 7.

HOPPER, DE WOLF (Mr. Pickwick): New York city Jan. 12—indefinite.

KING DODO (Eastern; Henry W. Savage, pres.): Elgin, Ill., Jan. 27, Janesville, Wis., 28, Rockford, Ill., 29, Belvidere 30, Madison, Wis., 31.

KING DODO (Western; Henry W. Savage, pres.): Cincinnati, O., Jan. 26-31.

LIBERTY BELLES: Meriden, Conn., Jan. 27, Springfield, Mass., 28, Hartford, Conn., 29, Middletown 30, New Haven 31.

LIBERTY BELLES (Frank Hennessey, mgr.): Petoskey, Mich., Jan. 27, Traverse City 28, Grand Rapids 29, Kalamazoo 30, Battle Creek 31, Goshen, Ind., 4, Goshen 5, Jackson, Mich., 6, Flint 7.

MR. BLUE BEARD: New York city Jan. 19—indefinite.

PEGGY FROM PARIS (Henry W. Savage, pres.): Chicago, Ill., Jan. 26—indefinite.

ROGERS BROTHERS IN HARVARD: New York city Jan. 26-31.

ROYAL OPERA: Quebec, Can., Feb. 2—indefinite.

SAN TOY: St. Paul, Minn., Jan. 26-28, Minneapolis 29-31, Cedar Rapids, Ia., Feb. 2, Des Moines 3, Sioux City 4, Lincoln, Neb., 5, Omaha 6, 7.

SYLVA, MARGUERITA, COMIC OPERA (The Strollers): South Bend, Ind., Jan. 28, Evansville 29, Paducah, Ky., Feb. 2, Jacksonville, Ill., 4, Cedar Rapids, Ia., 11, Clinton 12.

THE BEGGAR PRINCE (Clarence M. Pirker, mgr.): Stillwater, Okla., Jan. 26, 27, Perry 28, 29, Hennessey 30, Enid 31, Pond Creek Feb. 2, Medford 3, Arkansas City, Kan., 5.

THE BELLE OF NEW YORK: Louisville, Ky., Jan. 26-28, Frankfort 29, Paris 30, Lexington 31.

THE BILLIONAIRE (Jerome Sykes): New York city Dec. 29—indefinite.

THE BOSTONIANS: Minneapolis, Minn., Jan. 26-28, St. Paul 29-31, Milwaukee, Wis., Feb. 2-4.

THE BURGOMASTER (W. F. Cullen, mgr.): Pueblo, Col., Jan. 27, Colorado Springs 28, Greeley 29, Cheyenne, Wyo., 30, Laramie 31.

THE DAVIS MUSICAL EXTRAVAGANZA: Wilmington, Del., Jan. 30, 31, Easton Feb. 12, 14.

THE PRINCESS CHIC (John F. Slocum, mgr.): Ogden, U., Jan. 28, Salt Lake 29-31, Omaha, Neb., Feb. 2, 3, Marshalltown, Ia., 4, Des Moines 5, Quincy 6, Hannibal, Mo., 7.

THE PRINCE OF PILSEN (Henry W. Savage, pres.): St. Louis, Mo., Jan. 26-31.

THE SHOW GIRL (Rice's): Lawrence, Mass., Jan. 27, Haverhill 28, Salem 29, Worcester 30, 31, Providence, R. I., Feb. 2-4, Fall River, Mass., 5, New Bedford 6, Brockton 7.

THE SHOW GIRL: Hutchinson, Kan., Jan. 27, Wichita 28, Winfield 29.

THE SILVER SLIPPER (Jno. C. Fisher, mgr.): New York city Oct. 27—indefinite.

THE SLEEPING BEAUTY AND THE BEAST: Washington, D. C., Jan. 19-31.

THE SULTAN OF SULU (Henry W. Savage, pres.): New York city Dec. 29—indefinite.

THE TELEPHONE GIRL: Los Angeles, Cal., Jan. 26-31, Phoenix, Ariz., Feb. 2, Tucson 3, Bisbee 4, El Paso, Tex., 7.

THE WILD ROSE: Akron, O., Jan. 27, Mansfield 29.

THE WIZARD OF OZ: New York city Jan. 20—indefinite.

WHEN JOHNNY COMES MARCHING HOME (Fred Whitney, mgr.): New York city Dec. 15—indefinite.

WILBUR OPERA (W. H. Fullwood, mgr.): Massillon, O., Jan. 26-31, Johnstown, Pa., Feb. 2-7, Altoona 9-14.

WILSON, FRANCIS (The Toreador): Buffalo, N. Y., Jan. 26-31.

MINSTRELS.

BARLOW AND WILSON'S MINSTRELS (Laurence Barlow, mgr.): Forrest City, Ark., Jan. 28.

BRYANT AND NAVILLE'S: St. Louis, Mo., Jan. 26-31, Chicago, Ill., Feb. 2.

FIELD'S, AL. G.: Wilkes-Barre, Pa., Jan. 27, Shamokin 28, Easton 29, Elizabeth, N. J., 30, Trenton 31, Reading, Pa., Feb. 2, Lancaster 3, Harrisburg 4, Hagerstown, Md., 5, Cumberland 6, Connellsville, Pa., 7, Uniontown 9.

GIDEON'S (Harry F. Curtis, mgr.): Chillicothe, Mo., Jan. 27.

GORTON'S (G. C. Pearl): Jacksonville, Fla., Jan. 27, St. Augustine 28, Daytona 29, Tampa Feb. 6.

HENRY, III: Chattanooga, Tenn., Jan. 29, Knoxville 30, Harriman 31, Lexington, Ky., Feb. 3.

KNIGHT AND DECKER'S (Hardy and Young, mgrs.): Waterloo, Ind., Jan. 27, Montpelier 28, Columbia 29, North Manchester 30, Kokomo 31.

PRIMROSE AND DOCKSTADER'S: Evansville, Ind., Jan. 27, Nashville, Tenn., 28, Birmingham, Ala., 29, Montgomery 30, Mobile 31, New Orleans, La., Feb. 1-7.

RICHARDS AND PRINGLE'S (Rusco and Holland, mgrs.): Sanford, Fla., Jan. 27, Titusville 28, Cocoa 29, West Palm Beach 30, St. Augustine 31, Palatka Feb. 2, St. Augustine 3, Brunswick, Ga., 4, Savannah 5, Fairfax, S. C., 6, Augusta 7.

SUN'S, GUS: Rochester, Pa., Jan. 27, Wellsburg, W. Va., 28, Steubenville, O., 29, Waynesburg, Pa., Feb. 2, Brownsville 3, Connellsville 4, Latrobe 5, Monongahela 6, Charleroi 7.

VOGEL'S, JOHN W.: Herkimer, N. Y., Jan. 27, Little Falls 28, Johnstown 29, St. Johnsville 30, Auburn 31, Seneca Falls Feb. 2, Towanda, Pa., 3, Waverly, N. Y., 4, Elmira 5, Perry 6, Hornellsville 7.

WHO, WHAT, WHEN (L. M. Boyer, mgr.): Bonham, Tex., Jan. 27, Denison 28, Gainesville 29, Ardmore, I. T., 30.

VARIETY.

A NIGHT ON BROADWAY: Milwaukee, Wis., Jan. 26-31.

ANDREWS AND SOMMERS' VAUDEVILLE: Easton, Pa., Jan. 27, Mauch Chunk 28, Coatesville 29, Phoenixville 30, Norristown 31.

BON TON BURLESQUERS: Cincinnati, O., Jan. 26-31.

BOWERY BURLESQUERS: Buffalo, N. Y., Jan. 26-31.

BRYANT'S BURLESQUERS: Brooklyn, N. Y., Jan. 19-31.

BUNKER'S VAUDEVILLE: Hillsboro, Ill., Jan. 26, 27, Jerseyville 28, 29, Carlinville 30, 31.

CITY SPORTS: Baltimore, Md., Jan. 26-31.

CRACKER JACKS: Boston, Mass., Jan. 26-31.

CRAWFORD'S VAUDEVILLE STARS: Greene, Ia., Jan. 26-31.

DE RUE BROTHERS: Delhi, O., Jan. 26-28.

EMPIRE SHOW: Rochester, N. Y., Jan. 26-31.

GAY MORNING GLORIES: New York city Jan. 26-31.

GRAHAM'S SOUTHERN SPECIALTY: Concord, N. H., Jan. 27, 28, Greenfield, Mass., 29, North Adams 30, 31.

HILLY'S, ROSE, ENGLISH FOLLY: New York city Jan. 26-31.

INNOCENT BEAUTIES: Brooklyn, N. Y., Jan. 26-31.

IRWIN'S MAJESTICS: St. Paul, Minn., Jan. 26-31.

JOLLY GRASS WIDOWS: Washington, D. C., Jan. 26-31.

KNICKERBOCKERS: Philadelphia, Pa., Jan. 26-31.

LAFAYETTE: Dayton, O., Jan. 26-28, Louisville, Ky., Feb. 2-7.

LONDON BELLES: Detroit, Mich., Jan. 26-31.

MERRY MAKERS (Frank P. Prescott, mgr.): Osage, Ia., Jan. 26-28, Waverly 29-31, Vinton Feb. 2-4, Sigourney 5-7.

MISS NEW YORK, JR. (Joe Oppenheimer, mgr.): Philadelphia, Pa., Jan. 26-31, Toronto, Can., Feb. 2-7, Niagara Falls, N. Y., 9, Oswego 10, Clyde 11, Cortland 12, Oswego 13, Fulton 14.

NUGENT, J. C., AND CO.'S VAUDEVILLE: St. Louis, Mo., Jan. 25-31.

ORIENTAL BURLESQUERS (Watson's): Springfield, Ill., Jan. 27, Beardstown 28, Petersburg 29, Taylorville 30, Westville Feb. 1, Champaign 2, Brazil, Ind., 3, Clinton 4, Elwood 5.

REILLY AND WOODS: Cleveland, O., Jan. 26-31.

RICE AND BARTON'S GAIETY: Indianapolis, Ind., Jan. 26-31, St. Louis, Mo., Feb. 1-7.

THE GIRL IN BLUE: Brooklyn, N. Y., Jan. 26-31.

THOROUGHBREDS: Newark, N. J., Jan. 26-31.

TIGER LILIES: Philadelphia, Pa., Jan. 26-31.

TOPSY TURVY BURLESQUERS: New York city Jan. 26-31.

TRANSATLANTIC BURLESQUERS: New York city Jan. 19-31, Philadelphia, Pa., Feb. 2-7.

UTOPIANS (T. W. Dinkins, mgr.): Boston, Mass., Jan. 26-30, Providence, R. I., Feb. 2-7, New York city 9-14.

VANITY FAIR: Cleveland, O., Jan. 26-31.

WEBER AND FIELDS': New York city—indefinite.

WORLD BEATERS: Montreal, Can., Jan. 26-31.

MISCELLANEOUS.

BINGHAM, RALPH: Rossville, Ill., Jan. 27, Port Byron 28, Allison, Ia., 29, 30, Bristow 31.

BORTOCK'S TRAINED ANIMALS: Paterson, N. J., Jan. 26-31.

BROOKE'S CHICAGO MARINE BAND (Orchestra; Bert A. Hall, mgr.): Bloomington, Ind., Jan. 27, Anderson 28, Alexandria 29, New Castle 30, Connersville 31, Xenia, O., Feb. 2, Circleville 3, Washington C. H. 4, Greenville 5, Urbana 6, Bellefontaine 7.

BUFFALO BILL'S WILD WEST: London, Eng., Jan. 5—indefinite.

BUTLER, ELLA MAY, BAND: Huntington, Tenn., Jan. 29, Gallatin 31, Pulaski Feb. 2, Decatur, Ala., 3, Huntsville 4, Sheffield 5, Russville 6, Oxford 7, Corinth, Miss., 9.

CANADIAN COLORED CONCERT: Alliance, O., Jan. 27, Minerva 28, Malvern 29.

CANADIAN JUBILEE SINGERS: Dorchester, N. B., Jan. 27, Sackville 28, Spring Hill 29, Amherst, N. S., 30, Joggins Mines 31, Feb. 1.

COYLE'S MUSEUM: New Orleans, La., Jan. 12—indefinite.

CREATORE BAND (Howard Pew and Frank Gerth, mgrs.): Jackson, Miss., Jan. 27, Vicksburg 28, Greenville 29, Memphis, Tenn., 30-Feb. 1, Jackson 2, Nashville 3, Chattanooga 4, Knoxville 5, Asheville, N. C., 6, Greenville, S. C., 7.

FLINT, MR. AND MRS. HERBERT L.: Memphis, Tenn., Jan. 26-31, Paducah, Ky., Feb. 3-7.

GAMBLE, ERNEST (Chas. W. Gamble, mgr.): Leetonia, O., Jan. 27, Toledo 28.

GILPINS, THE (Hypnotists; J. H. Gilpin, mgr.): Jamesport, Mo., Jan. 26-28, Milan 29-31.

HAGEN

TELEGRAPHIC NEWS

CHICAGO.

Offerings of Every Kind for the Theatregoer—News Jottings.

(Special to The Mirror.)

CHICAGO, Jan. 26.

We have as fine an assortment of plays to be offered this week as any one could ask for. We have melodrama, comic opera, rural drama and the play military at the down-town houses, and the whole amusement gamut at the outlying theatres. At the Illinois, which is really the home of the burlesque and opera, Lulu Glaser follows Mrs. Patrick Campbell with her pretty opera, Dolly Varden. She is here for two weeks, is assisted by Mark Smith, Tom Daniel, and Harold Blake, and last night she was viewed by a large audience which seemed to like her play. She remains until the Rogers Brothers follow her in their Harvard stunt.

The annual event of the Forty Club is the ladies' dinner, which is to be given this year at the Stratford to-morrow afternoon. Among the club guests will be Lulu Glaser, Ralph Delmore, William Gillette, Anna Rutherford, Minnie Ryan, Richard Buhler, Frank R. Aiken, Howard Gould, Samuel Forrest, Frederic Hartley, Mr. and Mrs. Frank Tinnehill, Fred Lennox, Tully Marshall, Herman McVicker, Mark Smith, Tom Daniel, Gus Williams, Fred Whitney, W. T. Hodge, Helen Bertram, and George A. Beane.

Once a year we enjoy a good minstrel show, and this year it was furnished by Primrose and Dockstader. These burnt-cork boys are wonders, especially Dockstader, who always has some original stunt. Last week he was better than ever. The minstrels were succeeded last evening by Arizona, our old favorite, in which J. W. Cope and his associates made the same pleasant impression. Next week Grace George will follow in her new play, Pretty Peggy, on the Peg Woffington idea, and pretty Miss George will certainly look the part.

Do you know where Knierim, Iowa, is? Neither do I. But it is the home of the Tank Opera House, of which C. F. Tank is manager. The chances are that this house was opened with Ten Nights in a Barroom, but I am not sure. It ought to have been, anyway. The letterhead shows a seating capacity of 800. The information I have from the inside is that the population of the town is 800. Where, then, do they get them? And they want good attractions at that.

Brother Gillette is still smoking good cigars down at Powers' in Sherlock Holmes. He remains two more weeks, and his business continues good. This will be his last appearance here as Sherlock, for he is to do Hamlet next season.

Irving French, who has been one of the most successful of the repertory managers, was killed by a train at Jeannette, Pa., last Sunday. He and his wife are Chicagoans, and Mrs. French, who called on me to-day, said that she would try to continue their company for a time at least.

Frank Small, manager of Tracy, the Outlaw, reports the breaking of all records in Boston, and this demonstration the lacrosse of crime. Manager Small made me an application he had from an ambitious youth in East Boston, who wants to know if they need "an extra hand" in the show, as he has "got a very musical voice" and could "make a lot of fun with the sheriff." He wants to know if there is a vacancy. If Small cannot place him the sheriff here has a lot of vacancies, and I believe he can fill one.

Of course the event of the week in George Ade and Lorraine's new opera, Peggy from Paris, which had its premiere to-night at the Studebaker, following Manager Savage's season of grand opera in English, after a trial on the dog at South Bend, Ind., Saturday night.

Edward E. Rose's latest rural play, Sky Farm, was given its first Chicago performance at McVicker's last night, and it appeared to "make good" with the patrons of the house that always turns out for the "hay" drama. It is well presented and will hold the boards until next fall—that is until Manchester MacDonald and Freckingham come over with Robin Hood.

Tuesday of the Wells follows The Primrose Path at the Southern this week, and the stock company is rehearsing A Royal Family, which goes on next Sunday.

Blondell, the gun inhaler, is the chief card this week at the Hopkins Clark Street Dime Museum. When they blow out the gas they usually cancel all their dates, but Blondell appears to be equal to it. He can stand an encore without the aid of the coroner.

The novelty play, Everyman, opened an engagement of three weeks at Steinway Hall to-night, with the original New York cast, and it will no doubt attract the attention of playgoers who are looking for novelties.

I notice that your New York dailies say that "The Wizard of Oz" has a decided Western flavor." As the libretto was "doctored up" by a New Yorker and as it was staged by a man from Broadway, this appears to be a horse each upon Glen Mackenzie and Julian Mitchell.

The members of the Columbus Stock are still leading the strenuous life. Nathan Hale followed the minstrel show. Fuechsel is the bill this week and Pablo Romani is in rehearsal.

Ernest Hogan and Billy McLain are doing The Smart Set over at the Academy of Music, and On the Stroke of Twelve is thrilling the patrons of the Bijou further up Halsted Street.

A Rugged Hero is operating in the gallery gods of the Alhambra this week, while over at the New American the stock company is giving The Slaves of Russia, with Laura Alberta and Lawrence Grattan in the leading roles.

Mrs. Patrick Campbell did the social stunt here to the limit last week, and really saved a good deal of money by stopping on the European plan—that is, if one can live on salads and blue points and chocolate éclaires. Life with her was one continual round of pleasure for a fortnight.

Manager Will J. Davis, of the Illinois, is a candidate on the members' ticket for director of the Union League, the leading club in Chicago.

Mr. Blue Beard is to be the opening attraction of the new Grand Opera House next fall. Manager Powers has just returned from New York, where he witnessed E. Aldi Eddie Foy also run.

The Fatal Wedding is the card this week over at Lincoln J. Carter's Criterion Theatre.

I notice that one of your New York newspapers was recently bitten by a pig. That sounds like A. Toxen Worm, who once had a heavy man bitten by a sheep.

Professor Rosenbecker's Orchestra is to do a series of ten popular Sunday night concerts at the Auditorium, beginning Feb. 1. The Sunday "pops" have been doing well and will no continue unless they overdo things.

Lend Me Your Wife is the bill this week over at the Bush Temple of Music, where Alison May, late of The Wizard of Oz, joins the stock company.

"BIFF" HALL.

BOSTON.

The Jewel of Asia Produced—Other Plays—Success of Miss Crosman—News Items.

(Special to The Mirror.)

BOSTON, Jan. 26.

A new musical comedy, seen for the first time on any stage, was the feature at the Park to-night. To be sure, The Jewel of Asia has been three times postponed, but at last all was in readiness and James T. Powers was presented as a star by George W. Lederer in this work by Frederic Ranken and Harry B. Smith, written to music by Ludwig Englander. The leading characters were thus assigned:

Pierre Lerouge	James T. Powers
Simon Pasha	George O'Donnell
Mufti	William Cameron
Yusuf Potiphar	Clifton Crawford
Sergeant Lafitte	Harry Short
Zaidee	Eloise Morgan
Mind	Harriet Beath
Madame Herville	Carrie E. Perkins
Corinne	Helen Bertram
Coronel	Ida Gabrielle

Paris and Turkey in Asia are the localities represented in this musical comedy, which is in two acts. In the first a pasha is in France with his twelve wives, and one of them, called in fancy the Jewel of Asia, elopes with her lover. It happens that a young French artist, who combines his profession with writing in a cafe, has painted a picture also called the Jewel of Asia, and when this turns up among the complications begin. The girl and the picture are hunted by the wrong persons and the situations are amusing. An added dilemma is caused when the artist gets on a Turkish suit which has been left in his studio. It is the insignia of title worn by a missing prince, and Pierre gets whisked off to Turkey, where a hundred wives await him. All the characters get there, too, and finally all the tangles are straightened out in the good old comic opera fashion. The book is good, the lyrics are better and the music is best of all. The score is clever from beginning to end and the tunes are lively and catchy. Mr. Powers has a clever character and he gives the artist-waiter in the same style that marked his work in Ian Tag, The Messenger Boy and The Geisha. His songs, "Please Don't Move," and "Everybody Wants to Hold the Baby," are the catchiest things of the piece. Helen Morgan takes the vocal honors as fellow and no one else is in her class. Rachel Booth and Ida Gabrielle are conspicuous for their vivacity and originality, and William Cameron and Carrie E. Perkins also came in for well deserved praise. The chorus sang well in the costumes which occasioned comment of the delays, and the scenery, which created another, is effective now that it is remodeled to the proportions of the stage of the Park.

Another new play at the Grand Opera House to-night was A Child of the Streets, in which Joseph Santley, the boy actor, who had already played at this theatre twice this season in The Prize of Honor, was introduced as a star. This is an experience that no male star has had yet, and so it was a decided compliment to this young entertainer. Time has changed decidedly since the days of Little Lord Fauntleroy, but child life is as interesting when depicted in the drama or shown in the media, and this melodrama by Charles T. Vincent has every element of popularity. The scenes including alleys and attics in the tenement district and an object lesson of cruelty to children is shown in a New York reformatory.

Hearts of Oak is the only other new combination to come to town this week, as all other houses stay over another week. Mr. Barrett's charming play recalls the times when he and his wife gave such notable presentations of it here, and old-timers will be frequent attendants at Music Hall this week unless I am greatly mistaken. The cast is unusually good for a popular priced production and James Horan is one of the specialty well liked actors among Bostonians.

The Castle Square, of course, has a new play this week and presents The Bugler, which has always been a popular melodrama here, with its martial undercurrent of patriotism. John Craig, who played last week even while ill, is easily equal to the requirements of the hero, and Lillian Lawrence divided the honors with him by her thoroughly effective impersonation of the heroine. Mary Sanders and Leonora Bradley were excellent as ever, and John L. Bailey, by means of a suitable make-up, was much prime.

The Dangers of Paris was a melodrama new to Boston presented by the stock company at the Bowdoin Square. One of the especially interesting features of the production was the introduction of a new leading man, who was given a hearty welcome. The stranger was William Blackmore, who has been in San Francisco for five years and now comes to Boston to occupy a similar position. He appeared to-day as Pierre Valjean and made it a most effective creation.

Henrietta Crosman opened her third and last week at the Tremont to-night and will make The Sword of the King the bill for all the remainder of the engagement, in spite of the popularity shown at the extra matinee and its double bill given last week. In Madelaine her dramatic power was especially noted, and the contrast with Nance Oldfield came in for much enthusiastic praise on the part of critics. Her excellent company, too, was shown to advantage in this double programme.

In Old Kentucky keeps up its good patronage at the Boston, where it has already played several engagements with equal popularity. The engagement is limited to this week and then The Wizard of Oz will be brought on with the same cast which was seen in New York at the Academy of Music. It is not true that this will run out the season, however, for the engagement is a fortnight and no more.

Mrs. Leslie Carter is in her seventh week and last but one at the Hollis, and the demand for Du Barry has kept up to such a high water mark that the final fortnight has Wednesday matinees added. Hamilton Revelle was back in the cast after a few performances, following his illness in New York, but he did not fill the week. He suffered another attack and H. B. Roberts took his place as Count, playing the character with an effectiveness that delighted all who saw his performance. The statement is made positively that Mrs. Carter will never again appear here in Du Barry.

Richard Mansfield opened his final week at the Colonial with Julius Caesar, which has won the most enthusiastic praise as a stage spectacle, even if the critics did not all agree upon the elocutionary excellence of his reading of Shakespeare or of his artistic conception of Brutus. The pictures are notable for their effectiveness and Julius Caesar has never been shown in Boston with such artistic surroundings.

A Country Girl has been breaking all records at the Museum and everybody is wearing crepe because the run was limited to four weeks instead of double that quantity.

The Columbia is closed again, for Bothwell gave up the ghost after three weeks. The players are still there except Campbell, however, for nearly all will report the house Feb. 2 with The Little Host, Dolly Varden and musical comedy. The cast will include J. K. Murray, Hugh Chilvers, Frank Rodgers, Clara Lane, Isabelle Underwood, Pauline Chase, Arthur Maude, Genevieve Reynolds, Emily Francis, Grace Spencer, Alexander Clark and John C. Glenn.

The Majestic will be opened Feb. 16, a fortnight earlier than was originally intended, and prices will not be those of the popular scale, which had been predicted at first. The Morris will be the first attraction and will come in for a Boston run.

A bill has been introduced in the Massachusetts Legislature which will prohibit ticket speculating in the streets. It places a license fee of $500 a year and a bond of $5000.

JAY BENSON.

PHILADELPHIA.

News of Current Theatrical Events and Coming Productions.

(Special to The Mirror.)

PHILADELPHIA, Jan. 26.

Representative Theodore B. Stath introduced two bills into the Legislature of Harrisburg last week, both of which are likely to receive cordial support. The first bill was to prevent obstructing aisles at places of amusement, imposing a fine of $100. The second is hard for the ticket speculator, since it makes his occupation punishable by a fine not exceeding $500 or by imprisonment not exceeding three months, or either, or both.

A new theatre, museum and roof-garden will soon be erected by Jacob H. Deakins at the northwest corner of Eighth and Vine Streets, to be devoted to popular price amusements.

William J. Gilmore, who has built several theatres in this city, is looking at a site near Eighth and Arch Streets for a new playhouse for high-class vaudeville. The present outlook is that the deal will go through.

The gallery swindlers at the Chestnut Street Theatre last week reached the limit, and it seems inevitable that such as exploiters should be tolerated in what is called a first-class theatre. They hawked the program, ushers and gentlemen in the house and elsewhere, a nuisance unknown on the management and the cause of severe criticism by all our local newspapers. There is no excuse for this and it would not be tolerated for a single moment at any of our popular priced theatres.

Charles Hawtrey and his company of English players inaugurated a two weeks' engagement this evening at the Broad Street Theatre in A Message from Mars and received a flattering reception. Mrs. Leslie Carter in Du Barry will follow Feb. 16 for a month's stay.

This is the final week of Analia Bingham in A Modern Magdalen at the Chestnut Street Opera House, and ends in the shelving of what the author gives forth as a pretty play. E. S. Willard this week follows on Feb. 2 with change of repertoire nightly. During his second week he will give for the first time on any stage in English La Chatelaine.

Mabelle Gilman in The Mocking Bird at the Chestnut Street Theatre is in her second and last week, the star making a hit by her charming personality. A Country Girl, with the original cast, follows on Feb. 2.

Otis Skinner with Lazarre attracted a very large and fashionable audience to-night at his opening in the Garrick Theatre. The piece is beautifully produced and scored a decided success. Mr. Skinner is supported by a superb company. Richard Mansfield in Julius Caesar will come on Feb. 9 for two weeks.

The first appearance in America of Harry De Windt, F.R.G.S., the noted English traveler and author, will be made at the Academy of Music on Feb. 5. The subject will be "Paris to New York Overland."

Quincy Adams Sawyer has scored a genuine success in its second and final week at the Walnut Street Theatre. Andrew Mack comes on Feb. 2 and Mme. Kendall on Feb. 9 for two weeks.

Ward and Vokes, the popular comedians, with their new edition of The Head Waiters, opened to-night for a two weeks' stay at the Auditorium to a packed house.

'Way Down East is in its second week at the Park Theatre. It is a splendid attraction and is booked for a month's run.

A Gambler's Daughter, one of Owen Davis' thrillers, is the attraction for week at the National Theatre. The scenery presents many pretty views, with Clara Thorpe, Fanny Argyle Carlisle, Nellie Fillmore, Allie Willard, Benson A. Lamar, and Arthur J. Pickens enacting the prominent roles. Opening good. At Cripple Creek will follow on Feb. 2.

People's Theatre presents A Desperate Chance, which was given in this city three weeks ago at the National Theatre, but as it is full of sensations founded on the famous Biddle tragedy, it is likely to be a go at this resort, which draws its patronage solely from the surrounding mill district. Howard Hall in The Man Who Dared will come on Feb. 2.

A Hidden Crime is the offering this week at the Kensington Theatre. The melodrama presents life on the Pacific coast, with attractive music effects and fair company, headed by John F. Lockney, Lewis Nelson, and Pauline Fletcher. Lady orchestra. Nobody's Claim will follow on Feb. 2.

The Bijou Theatre Stock company are now playing to immense patronage, and as the players now have a large following, and as the attractions offered warrant, the prices of admission have been raised. The Chastity Ball, handsomely staged, is the bill for this week, with Malcomb Williams, Edna Phillips, Margaret Cavalle, and Grace Caldara enacting the lead characters. At the White Horse Tavern will be produced on Feb. 2.

At the Grand Opera House the stock company up to date reigns supreme, but there seems to be several elements that control the destiny of the house. George A. Wagenhurth, late of Washington, D. C., controls the lease; Owen Davis directs the stock company and furnishes the entertainment at so much percentage, and there is still a third party interested. The majority of the present stock company quit Jan. 31, among whom are Isabelle Eveson (who joins Alice's company in Providence), Mabel Trunelle, Marie Barringer, Lillian Ward, Robert Carter, and Harry G. Keenan. Shenandoah continues for second and final week, after which Bertha Creighton will make her first appearance here in Betsy Ross.

Mrs. Clara Bulger, wife of Harry Bulger, the comedian, now with The Sleeping Beauty and the Beast, died at St. Joseph's Hospital, in this city, Jan. 22 of mastitis. She leaves one child, a boy of ten years old.

The Girard Avenue Theatre Stock company are giving this week Rida De Wolfe's production of The Way of the World, with Henrietta Browne in the star role, aided by Eugene Ormonde and the usual excellent support. Fedora will come on Feb. 2.

The Forepaugh Theatre Stock company are winding new laurels this week in an expensive production of Rupert of Hentzau, with Louis Leon Hall and Florence Roberts as leads. The first American production of the English drama, A Beautiful Friend, will take place on Feb. 2.

On the Stroke of Twelve is the offering this week of the Darcy and Spock Stock company at the Standard Theatre. George Marvin and Maude Chester are the favorites. The Executioner's Daughter will follow on Feb. 2.

The Curtis Radcliffe Stock company at the Columbia Theatre are giving a fair representation of The Sea of Ice. Patronage is only fair. Lady Audley's Secret will be given on Feb. 2.

The Wuester German Stock company continues to do a large and profitable business at the Arch Street Theatre. Hope for Hereafter. The Big Clock and The Doctor of Kirchfeld are this week's programme.

Bennett's Minstrels at the Eleventh Street Opera House have two new burlesques, The Patty Women's Orchestra and The Gold Dust Twins, both funny features.

The Italian opera at the Academy of Music this week will inaugurate the Wagner ring, producing on Jan. 27 Das Rheingold and on 29 Die Walkure.

E. FRANKENSTEIN.

WASHINGTON.

Vivian's Pagan Produced—Stuart Robson's Engagement Gossip of the Capital.

(Special to The Mirror.)

WASHINGTON, Jan. 26.

Stuart Robson was welcomed by a large audience on his appearance to-night at the Columbia Theatre in The Comedy of Errors. An excellent company gave a most enjoyable interpretation. Clifford Leigh plays the Dromio of Ephesus exceptionally. Mr. Robson, as usual, played the Dromio of Syracuse in his capable manner. The star's support also includes Edwin Holt, Charles Lane, Cecil Kingston, Adolph Jackson, Walter Hemington, Frank Turner, George Hammond, Edward Fulton, Frances Graham Hoyt, Alice Fenton, Laura Thompson, Jessie Ralforth, and Eleanor Barry. King Dodo is the coming attraction.

The Sleeping Beauty and the Beast, after an opening week of crowded houses, continues the novel and enchanting work to another crowded attendance. Harry Bulger was called to Philadelphia Friday by the sudden death of his wife, who was under treatment at the Columbia Hospital in that city for a derangement of the nervous system, and his part of the King will be, for the present, played by Herbert A. Crispe. Mrs. Bulger's funeral will take place in Chicago to-day. Ethel Barrymore follows next week in A Country Mouse and Carrots.

Friday night at the Columbia Theatre Lee Dillingham successfully launched another laughter provoking comedy in Vivian's Pagan. It was a tryout here to find its possibilities. The production made an instantaneous hit and will now be laid aside until next season, when a production will be made. It is a complicated nest of amusing complications from the start and covers three acts of fun. John C. Rice and Thomas A. Wise have fine opportunities for the display of their versatile talents. The embarrassing situations which furnish the fun come from the going astray of a message sent by a chorus girl, Vivian Hagan, an interesting diversion of a character drummer, who has taken to the stage and who is one of the figureaux of a musical comedy company, telling an elderly gentleman that she would break an engagement to dine with him, which is resolved over the telephone by his wife. Naturally the latter thinks her husband, who has the same name and initials, is deceiving her. Matters go from bad to worse, until finally the nephew, in disgust, goes to the apartments of the chorus girl and begs that she explain matters. Instead of righting things he finds encounters both his father-in-law and an uncle, who both look upon the other as Vivian's pagan, and who have also met with a mixture of apologetic, each suspects the other, and in the midst of the complications a Italian shooting student of the conservatory, who has taught of his own young Frenchman, who has taught of his own with a Polish music teacher who is giving his with lessons in Vivian's apartments, interrupts the explanations, and the principals climb to points of safety at the top of the wardrobe, piano and furniture. The machinery act finally straightens things out after a multitude of mirthful explanations. The cast:

Frederick W. Walter	Thomas A. Wise
Chester R. Farnham	John C. Rice
Charles E. Farnham	George Schoolcraft
Arthur Winthrop	J. C. Hayden
Walter	Jack Mahoney
Polish	Charles F. Green
Albert	Ralph Tony
Bell boy	Felix Grill
Johnny Rogers	James Bowman
Dean	William Bowman
Mrs. Vivian Rogers	Esther Tittle
Alice Farnham	Sally Calvert
Kate Wolfe	Hope Charnle
Madame Vestier	Gertrude Whitty
Cynthia	Ella Hall
Clarie	Margaret Bragg
Louise	Florence Earle
Daisy Fairchild	Amy Keller
Baby Harville	Phoebe Friguin
Irene Lebelle	Tilly Reinhart

Jerome, with Walter H. Perkins in the title-role, is an attractive card at the Lafayette Opera House, where the performance made with the strong approval of a full gathering. The star's conscientious work and that of the capable support augurs well for a good week's continuance. Mabel Strickland is noticeably pleasing, and notably strong in character creation is George Ober's minor, Simon Bassett. Next week, Big Jag Alley.

The James Boys in Missouri has a strong opening at the Academy of Music. The cast is headed by George Klint and Alma Hearn. The Price of Honor will follow.

Arrangements have been completed by the Lafayette Opera House management for a Spring stock company season for several weeks the last of February, with the Pike Theatre company of Cincinnati. The company will include Mary Hall, Emily Melville, Grace Hodnell, Dorothy Rosmer, Byron Douglass, Thurlow Bergen, George Farren, John R. Maher, Hudson Liston, William A. Hackett, Robert Milton, R. J. Dumbo, and W. J. Dunlap.

Josephine Kennedy, one of the members of The Sleeping Beauty and the Beast company, was taken sick at her hotel during the past week and had to be taken to the Emergency Hospital for proper treatment. The physicians in charge state that her illness is not of a serious nature and that she will be able to leave her room shortly.

Charles Gill, a Brooklyn theatrical man, was married here last week to Clance Conroys, a non-professional.

Haley's Band Concert at the National Theatre Sunday night drew a large audience. The soloists assisting were Etta Moah, soprano; Antonio Sciito, piccolo, and Cornelius Christianis, violinist.

JOHN T. WARNE.

ST. LOUIS.

The Prince of Pilsen is Liked—Blanche Walsh Closes Temporarily—Notes.

(Special to The Mirror.)

ST. LOUIS, Jan. 26.

The Prince of Pilsen was enthusiastically received by a packed house at the Century last evening. A new idea in the large female chorus was the division into three classes—big, middle sized and little girls. This arrangement with the aid of a wealth of costumes created some striking and novel effects. Arthur Donaldson scored in the title-role. John W. Ransone was a big hit in his impersonation of Hans Wagner. Dorothy Morton was given an ovation by her town's people when she appeared as Mrs. Madison Crocker. Other clever entertainers who came in for much applause were Harold Crane, Edgar Norton, Sherman Wade, L. Lod Sutherland, Ada Browne, Anna Lichter, Jeanette Bagard and Lillian Coleman. The Castle Square Opera company will follow.

Ben Hur returned to the Olympic this evening for a fortnight's engagement.

Robert B. Mantell made his annual appearance at the Grand Sunday afternoon in The Dagger and the Cross. He will also offer during the week Monbars and The Face in the Moonlight. Mr. Mantell has some good support this season in A. F. Livingston, C. F. Montaine, Arthur V. Johnston, David R. Young, George W. Hammond, W. F. Mooney, Grace Cahill, Minnie Monk, Leola Fairchild and Marie Booth Russell. Billie B. Van and Nellie O'Neill in Bolivar's Busy Day is underlined.

Manager Russell, of the Imperial, offers Through the Center of the Earth, with Edward and Lillian Blondell featured. It is a weird and novel production filled with ludicrous situations and sensational surprises. In the support are Harry W. Barton, Jack Simonds, John Hennigan, Roy Alton, F. C. Wood, Charles Proctor, James Mansfield, Horace Willsky, George Jones, Harry Watsky, Adele Rano, Carrie Phillips, and Mlle. Thelma. The Smart Set Feb. 1.

The King of Detectives is the Havlin bill. Lost River will follow.

Blanche Walsh closed her tour in The Daughter of Hamilcar temporarily at the Century Saturday night, after playing to immense business all week and making a decided hit in the piece. Miss Walsh went direct to New York, where she will appear as Madeleine in Tolstoi's Resurrection at the Victoria Feb. 16. Miss Walsh put in two days here among the poorest class of Russians in the search of a costume for the prison scene.

William Weil and his band gave another entertaining programme Sunday matinee in the Odeon. The soloist on this occasion was Grace Lillian Walker, soprano.

Much sympathy is felt for Manager Frank R. Tate, of the Columbia, in the loss of his only daughter, Sarah Pauline, aged 13, who died suddenly of blood poisoning on last Wednesday. The funeral was held at the family residence, 4629 West Bell Place, on Saturday afternoon and it was attended by a very large concourse of friends.

J. A. NORTON.

BALTIMORE.

Attractions of the Week—Gossip of the Monumental City—Music Notes.

(Special to The Mirror.)

BALTIMORE, Jan. 26.

Mary Mannering appeared before an audience which filled the large auditorium of Ford's Grand Opera House this evening in The Stubbornness of Geraldine. Miss Mannering gave a charming interpretation of the character. An excellent company contributes to an even and thoroughly satisfactory performance. Among others in the cast are Arthur Byron, Amy Ricard, Anita Rothe, Rose Cooke, Mrs. Hone, John G. Saville and H. Hazard Short. James K. Hackett will follow in The Crisis.

Ethel Barrymore is this week's attraction at the Academy of Music, where she appears in Carrots and A Country Mouse. Miss Barrymore is a great favorite here. She is supported by an excellent company. The next attraction will be Virginia Harned in Iris, who will be followed by Charles Hawtrey in A Message from Mars.

The George Fawcett company is seen at Chase's Theatre this week in Rip Van Winkle, with George Fawcett in the title-role. Mr. Fawcett gives a very clever performance of the character and is supported by his company in a satisfactory manner. Among those taking part are Joseph Hopkins, Alfred Hudson, Jim Guber, Alice Butler, Nate Hamilton and Harold Cahill,

Blue with Percy Haswell will produce a new version of Miss Lynn.

The Village Blacksmith is seen at the Holliday Street Theatre. The producing company is a fair one and the scenery and appointments are realistic. At the close of the week it will give place to Hanlon's Superba.

The Stewart Stock company at Convention Hall offers for its second week Under Two Flags. Vaudeville is presented during the intermissions and the performances are very good.

Nat Goodwin and Maxine Elliott will appear at Ford's the week of Feb. 9 in The Altar of Friendship. They will be followed by Stuart Robson in an elaborate revival of The Comedy of Errors. Mrs. Langtry in The Crossways will appear Feb. 23.

The second performance of the Oratorio Society for the season will be given on Thursday night next in Music Hall, when Handel's oratorio Samson will be given. The soloists will be Mrs. Marie Kaubis Zimmermann, Josephine Jacobi, Lelia Rand and Frederick Martin.

Edward Burns was found guilty and fined for inveigling "hypgeys to purchase tickets for the performance at the Holliday Street Theatre last Wednesday night. Attaches of the theatre produced Burns not to sell tickets in the lobby, but he produced and in one or two instances interfered with persons who were making their way to the box-office. HAROLD RUTLEDGE.

CINCINNATI.

Favorite Attractions Return to Town—The Week's Offerings.

(*Special to The Mirror.*)

CINCINNATI, Jan. 26.

Raymond Hitchcock is at the Grand to-night in King Dodo, and duplicates his previous success. Cheridah Simpson, Margaret McKinney, Flora Zabelle, Arthur Wooley, Greta Risley, Ivar Anderson, and William Corliss form a pleasing group of principals. Robert Edeson in Soldiers of Fortune will follow.

Otis Skinner's fine production of Lazarre drew large houses to the Grand the latter part of last week and scored a popular success.

The last three weeks of the present season of the Pike company are announced. Yesterday's bill was Because She Loved Him So, with George P. Farren in the role originated by J. E. Dodson. In the Palace of the King and The Climbers will conclude the season.

Heuck's has a strong attraction this week in Arthur C. Alston's At the Old Cross Roads. James M. Brophy and Estha Williams head the cast, and in the company are William R. Randall, Harry Dunkinson, Charles D. Coburn, George S. Davis, Marion Bohannon, Gertrude O'Malley, Adeline Mann, Louise Valentine, and Mrs. Charles G. Craig.

The Four Cohans began their third engagement at the Walnut last night in The Governor's Son.

Unsere Marine, a satirical farce by W. Mannstadt, was last night's offering by the German company. The occasion was Mathilde Durand's benefit, and her friends crowded the house.

The Minister's Daughters, by Leonard Grover, is this week's bill at the Lyceum.

Logan Reid, chief scenic artist at the Pike, has resumed his work after a brief illness.

H. A. SUTTON.

MATINEE TEA PARTIES.

Jessie Mae Hall, Josephine Lovett, Madge Dean, Olive White, and Mrs. Willard, all members of the Jim Bludso company, now playing at the Fourteenth Street Theatre, participated in tea parties last Wednesday and Saturday during the matinees. One of the dressing-rooms was used for the occasion, and the different members of the company participated between "cues."

MISS EVESSON SECURES VERDICT.

Isabelle Evesson, formerly leading woman of Shenandoah, at the Philadelphia Grand Opera House, has been awarded, it is said, $1,800 damages for breach of contract in her suit against Florence Elzefeld. Miss Evesson will this week leave the company, as she has been engaged for the Albee Stock company, of Providence, R. I.

BENEFIT FOR A. M. PALMER.

The friends of A. M. Palmer, who has been forced by illness to withdraw from active work, are planning for him a benefit performance to be given in May. It is thought that the Metropolitan Opera House will be engaged and that a single play will be presented by a cast of stars.

CLARA BLOODGOOD WINS SUIT.

Clara Bloodgood, who brought suit against the Lefferur Amusement Company to recover one week's salary which she testified was not paid her when she was with Elsie De Wolfe's company, was on Friday awarded a judgment of $310.

HEIDELBERG SHELVED.

The Shubert Brothers have discontinued the performances of Heidelberg, in which Aubrey Boucicault has been appearing at matinee performances at the Herald Square Theatre. The road tour, too, has been abandoned.

NATHAN HALE BANNED.

Clyde Fitch's Nathan Hale, which was booked for a week in Canada, returned Friday to the United States, the citizens of Guelph, Ont., failing to appreciate the piece and deeming its production "an insult to British subjects."

PRESIDENT ATTENDS THE OPERA.

President and Mrs. Roosevelt and their guests attended the recent performance of Philemon et Baucis, produced at Washington by the Metropolitan Opera company in aid of the Washington Neighborhood Guild.

NEWSPAPER MEN IN UNCLE TOM.

The Press Club of Buffalo has decided that in the near future its members will present an elaborate production of Uncle Tom's Cabin with a male cast. An old-fashioned street parade will precede the performance.

STOCK COMPANY AT MT. VERNON.

H. G. Williams has taken a lease of the Orpheum Theatre at Mt. Vernon, and will organize a stock company which will give its first performance on Feb. 9. William Alexander has been engaged as business-manager.

A NEW WESTERN CIRCUIT.

Stair and Haviland have established a chain of thirty-two theatres along the Pacific coast. The last theatre to be leased by the firm is the Grand Opera House at San Francisco.

SOTHERN TO PLAY PACIFIC COAST.

It has been announced that E. H. Sothern, at the close of his Eastern season, will for the first time in ten years play on the Pacific Coast, appearing in several California cities.

COURTNEY BITTEN BY A DOG.

William Courtney, who is supporting Miss Harned in Iris, was recently bitten by a newly acquired dog. The wound was so severe that it necessitated eight stitches in Mr. Courtney's hip.

ROSE MELVILLE ILL.

Rose Melville, who has won note as Sis Hopkins, is lying ill with pneumonia at Detroit and is in a dangerous condition.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

The twenty-first regular reception of the New York Chapter of the Actors' Church Alliance was held Thursday afternoon in the Parish House of Ascension and St. Timothy's Church. The Rev. Dr. Lubeck, rector and chaplain, presided and delivered the address of welcome. This was followed by a recitation entitled "A Kentucky Cinderella," given by Mrs. Emily Farron Gregory. "Love's Rosary" and "My Love's Like a Red, Red Rose" were rendered with charming effect by Maude Lafferty. Mrs. Mattie Ferguson Reicheidt recited "Uncle Jonas" with much force and spirit, and was followed by Harry Leighton, who gave "The Pitch In," and for an encore "The Overflow," to the delight of all present. The programme, arranged by Madame Von Klenner, closed with a short talk by the President of the Chapter, Rev. Walter E. Bentley, who gave an outline of the progress of the Chapter and urged the support of all present in the extension of its influence. Refreshments were served by Rosa Rand, chairman of the Reception Committee. There was an unusually large attendance and among those present were Mrs. G. H. Gilbert, Rev. Dr. H. M. Warren, A. H. Ford, "Aunt Louisa" Eldridge, Rev. Warner E. L. Ward, Sigurd Russell, Rev. F. J. Clay Morgan, Georgine Brandon, Edwin Stevens, and Bertha Livingston.

The next service of the Boston Chapter will be held in one of the local theatres next Sunday evening, Feb. 1, at 8 P. M. The Right Rev. Dr. Lawrence, Bishop of Massachusetts, will preach the sermon, and the Rev. Dr. Edward Everett Hale and the Rev. Dr. Herrick will be present. At the regular tea held last Thursday there were present Mr. and Mrs. Wright Huntington, Clara Thropp, Fanny Argyle, Irene Langford, Marie Cahill, Maude A. Scott, Eliote Enneking, David Kimball, Jr., and the Rev. Dr. Dunker. The annual meeting of the chapter was held last Monday evening in the blue room of Tremont Temple, and officers for the ensuing year were elected. In the morning Mrs. David P. Kimball gave a chamber concert for the benefit of the chapter at the Hotel Vendome. Selections were given by the Hoffman String Quartette, assisted by Gabriel Dusloula, baritone, and a choice programme was arranged.

Edith Merrilees, leading lady of The Christian company, sang last Sunday at both services held in St. Paul's Episcopal Church, Richmond, Ind., by invitation of the rector, Rev. J. H. Hadley.

The Rev. Walter E. Bentley, General Secretary, told the story of the Alliance and gave some personal reminiscences before the Men's Club of Christ Church, Yonkers, N. Y. He was introduced by the Rev. E. Atherton Lyon, rector and chaplain. Although the talk lasted nearly four hours the interest created and the impression produced were so powerful that Mr. Bentley has been invited to visit Yonkers again in February and speak in the largest hall in the city.

The Executive Committee of the New York Chapter will meet at the headquarters next Monday afternoon, Feb. 2, at 4 o'clock.

RUMORS OF A NEW OPERA HOUSE.

It was last week rumored that the Metropolitan Real Estate and Opera Company, which owns the Metropolitan Opera House, would sell the present building to a mercantile or manufacturing concern and secure as a new site the block upon which formerly stood the Durland Riding Academy, at The Circle. However, owing to the retiring of Maurice Grau, it is probable that weightier considerations will be given first attention. When a new opera house shall be erected it is the intention that it shall be an enduring monument of architectural as well as musical art. Another site mentioned is that of the Plaza Hotel, though it is deemed as a less probable location than the other.

ADOLF PHILLIPP A BANKRUPT.

Adolf Philipp, who for many years managed the Germania Theatre, in Eighth Street, last week filed a petition in bankruptcy, with liabilities of $65,426 and no assets. A large part of the liabilities are for breach of contract with various actors and managers. A few months ago Mr. Philipp started on a Western tour, but was not successful and closed in Chicago. However, he paid his company for services and gave them first-class fare back to New York. Mr. Philipp will next Summer go to Europe, as he has secured an engagement with Monte in Hamburg.

SCHOLARSHIP FOR MOTORMAN.

While riding on a trolley car last week, William G. Stewart, who sings the title-role in When Johnny Comes Marching Home, entered into a chat with Louis McAdam, the motorman, and learned that he had operatic aspirations. That afternoon McAdam's voice was tried by Reginald de Koven, H. L. Williams and Mr. Stewart, all of whom were so pleased that Mr. McAdams has now a free scholarship in the American School of Opera.

DALY TREASURES TO BE SOLD.

Thousands of dollars' worth of art treasures and costumes belonging to the estate of the late Augustin Daly, which are valuable not only intrinsically but also for the sentimental association attached to them, will be sold at auction by order of Ada Rehan, by whom they were inherited. She will, however, retain many of the smaller and more highly prized pieces of the collection.

JIM BLUDSO SOLD.

For a consideration of $20,000, it is said, Sullivan, Harris and Woods have purchased from Rich and Harris the play Jim Bludso. At the termination of its engagement at the Fourteenth Street Theatre the piece will be laid aside for the rest of the season, and at the beginning of next its new owners will take it on tour, with a new cast.

LEDERER FEARS NOT ARREST.

On the application of George W. Lederer, Judge Lowell, of Boston, recently issued a writ of protection prohibiting his arrest in Massachusetts on any civil process. Lederer has filed a petition in bankruptcy in New York and the writ will stay in force until the proceedings are closed.

A NEW GERMAN PLAY PRODUCED.

The Night Refuge; or, Scenes from Lowest Life, a new play by Maxim Gorki, was produced in Berlin on Saturday. Although the play reveals a series of miserable characters in repulsive surroundings, the critics praise it for its literary qualities.

TRAPEZE WORK AS A QUALIFICATION.

Commissioner Williams, who is to appoint six women to board ships down the bay from revenue cutters, has received an application from an ex-trapeze performer, who states that her previous training seems to her to be an excellent qualification for the desired position.

OSBORN PLAYHOUSE REOPENS.

Frank Lea Shortt, who has leased Mrs. Osborn's Playhouse, will this evening open the house with his production of Romeo and Juliet. The theatre has been made to resemble as nearly as possible the Old Swan Theatre of London.

INHERITS VALUABLE PROPERTY.

Dolly Theobald, a vaudeville actress, is said to have inherited a vast and fertile tract of Arkansas land, valued at $40,000.

CLARA MORRIS' CONDITION.

Clara Morris, who has been very seriously ill at her home near Yonkers, was reported to be very much improved yesterday. The doctor in attendance stated that her fever had abated, though she is still prostrated nervously. Miss Morris' pecuniary affairs are also brightening. Early last week she was threatened with the foreclosure of a mortgage on her home; and indeed the process server was instructed to nail a notice on the door. But in the last two days a number of prominent and wealthy men have come to her aid, and it is planned to give a benefit performance for her in the near future, it is said.

A GAMBOL OF THE LAMBS.

The Lambs held their Mid-Winter gambol on Sunday night, in their clubhouse in Thirty-sixth Street, and it was one of the merriest meetings that even the oldest Lamb can recall. A playlet called John Henry, from the pen of George V. Hobart, was presented with William Collier in the title-role. This was followed by various dramatic and musical offerings, which continued until a seemly hour in the morning.

TO APPEAR IN RESURRECTION.

Among those who will appear in Hammerstein's forthcoming production of Tolstoi's Resurrection are Sydney Herbert, Beverley Sitgreaves, Hugo Toland, and Hattie Russell. Mrs. Laura Linden, Mrs. Kate Byron (sister of Ada Rehan), Mrs. Henry Vandenhoff, and Mrs. Virginia Buchanan, all of whom are actresses of the old school, will also appear in the production.

ADELINA PATTI'S TOUR.

Robert Grau has arranged the tour of Adelina Patti as follows: She will open in New York Nov. 4 and sing at five concerts; Boston, Chicago and Philadelphia, two each; San Francisco, four, and Havana, four. The rest of the sixty concerts will be given in cities yet to be settled upon. The prices will range from $2 to $5.

BURNED WITH COSMETIC.

Charlotte Groves, one of the schoolma'ams of The Sultan of Sulu, on Saturday afternoon upset a pot of blazing cosmetic which she was trying to extinguish. Its contents flew over her face, neck and arms, burning her so severely that she will not be able to appear again for some time. Victory Gale has assumed Miss Groves' role.

DIFFICULTIES OF TRAVEL.

Owing to a railroad wreck R. J. Carpenter's For Her Sake company became stalled recently at Stillwater, Okla. The members, however, drove thirty miles to Pawnee, gave a performance, and drove back again to Stillwater in time to catch the morning train for Guthrie.

MASCAGNI SILENT.

It is rumored that Pietro Mascagni will soon go to San Francisco to direct a performance of Cavalleria Rusticana. Mascagni, it is said, has received many offers to tour the United States, Cuba and Mexico, but he declines to tell of his plans or confirm these rumors.

A NEW ITALIAN OPERA.

The new opera, Oceana, by Bohco and Smargelia, was produced at Milan on Thursday. The work was not appreciated by the public, as it is lacking in inspiration, but the experts praised it highly for elaborate technicality of the music.

D. B. HILL NOW IN COMIC OPERA.

The librettist who is to provide Mande Lambert with a new piece for her starring tour next season has, it is said, chosen David B. Hill as the principal character of the play, which will be styled The Woman Hater.

OBITUARY.

William T. Powell, resident manager of Stair's Academy of Music at Washington, D. C., died Monday, Jan. 19, after a serious illness of but three days' duration of intermittent fever, at the age of fifty-one years. He was a native of Richmond, Va., and was the husband of the late Mrs. W. T. Powell, for years manageress of the old Richmond Theatre. Mr. Powell served later as manager for James Young, Creston Clarke, and the Wilbur Opera company. The funeral took place Wednesday, and the interment was at Rock Creek Cemetery.

Joseph L. Roe, the comedian of the Campbell Stratton company and brother of C. J. W. Roe, manager of the organization, died at Rondout, N. Y., on Jan. 12, after a short illness. Mr. Roe began his professional career as a member of the Corinne Opera company. Later he played in support of Lizzie May Ulmer, Maurice Drew, Minnie Lester, and Bennett and Moulton, and he was a member of The White Rat company and of George W. Wilson's company.

William Sloman, an advance agent who was well known in the profession, died in the Presbyterian Hospital, in Cincinnati, on Dec. 27, after an operation to remove a tumor on the brain. Mr. Sloman had been associated recently with a number of minstrel and circus organizations. He was a member of the Elks and was buried by that order.

Herbert Ashton, an actor and property man, recently a member of the company at the Novelty Theatre, Brooklyn, died in the East District Hospital, in that city, on Jan. 24, after an operation for appendicitis. The remains will be buried by the Actors' Fund in the Fund plot in the Cemetery of the Evergreens.

William McGann, who was known professionally as William Mason, died on Jan. 22 at the Sisters' Hospital, at Buffalo; typhoid fever being the cause of his death. Up to the time of his illness Mr. McGann was a member of the Sis Hopkins company, with which his wife is now playing. He was a resident of Buffalo.

Irving French, manager of the French Stock company, was instantly killed by a fast train at Jeannette, Pa., on Jan. 19. The remains were taken to Chicago for burial. The company will continue its tour under the management of Mrs. French and Don McMillian, formerly business-manager of the organization.

Paul Egry, a Hungarian violinist, whose real name was Paul Weiss, committed suicide in San Francisco on Jan. 25. He was well known among theatrical people, having been musical director of several musical comedy companies.

Victor Mathias, a member of the Beauty and the Beast company, died in Philadelphia last week. Maylin J. Pickering, corresponding secretary of the Actors' Fund, has taken charge of the remains and will attend to the burial.

Mrs. Elizabeth Reynolds, a retired actress of the old school, died Jan. 24 at her home, 300 West 140th Street. She is survived by three children, Victoria, Waite, and P. J. Reynolds. Funeral services will be held to-day (Tuesday) from her late residence.

Julius Hamilton, president of the Walker Opera House company, of Champaign, Ill., and father of C. F. Hamilton, manager of the house, died on Jan. 21. He was one of the most prominent business men of the city, and a very influential citizen.

George B. Kauffman, formerly treasurer of the Gaiety Theatre in Albany, the Star Theatre in Troy, and the Auditorium in Springfield, Mass., died at his home in Troy last week of typhoid fever.

Frank McGowan, a well-known newspaper man and brother of William McGowan, business-manager of James H. Wallick's attractions, died at his home in Mechanicsburg, O., on Jan. 17.

Mrs. John Crawford Fowler, a musician and widely known among members of the profession, died at Phoenix, Ariz., on Jan. 18.

T. L. Bell, the father of May Bell Marks and Millie Bell Millard, of the Marks Brothers' company, died in Brooklyn last week.

Mrs. Helen Augusta Saunders, mother of Lucille Saunders, the opera singer, died at her home at Hartford, Conn., last week.

Frank Fenno Falls, who some years ago was prominent in theatrical circles, died on Jan. 7 at his home in Boston.

Joseph A. Wedell, the father of Katie Allen Fox, died at his home in Philadelphia on Dec. 24.

Alice Warnesson, the second daughter of Prof. J. Warnesson, died at the home of her parents in Chicago on Jan. 23.

PRIMROSE TO RETIRE.

At the close of the present season George H. Primrose, the veteran minstrel performer and manager, will retire from the ranks, going to his home in Mount Vernon. Mr. Primrose's season for 1903-04 was booked solid by his manager, James H. Decker, but by mutual consent their time has all been canceled, Mr. Primrose having decided to take a much-needed rest and devote his time to his real estate interests. He will be in Mount Vernon till the early Fall, when, accompanied by Mrs. Primrose, he will make a tour of Europe, visiting all the principal cities. Mr. Primrose is one of the few performers who have kept their financial standing up to the high-water mark, his fortune being put down at a million dollars. With him go the best wishes of all the profession and the public he so long has amused.

RUMORS OF ANOTHER THEATRE.

W. F. Connor, of the firm of Liebler and Company, has purchased property on Eighth Avenue between Fifty-seventh and Fifty-eighth streets. It has been rumored that the firm will erect a theatre on the site, a report which Mr. Connor neither affirms nor denies.

MADEMOISELLE LOUISE.

Agnes Ardock on Saturday night at Canandaigua, N. Y., produced a new play by H. I. Fowler, entitled Mademoiselle Louise.

CUES.

Gustav von Seyffertitz, the leading comedian of Heinrich Conried's company at the Irving Place Theatre, will return to his work in February, after an illness of several months.

John L. Newton, who was taken ill at Lakewood, N. J., while playing with What Happened to Jones, and later removed to Bellevue Hospital and operated upon, has recovered sufficiently to go to his home at Portsmouth, N. H., this week.

Violet Dale, the Dorothy Gray of The Liberty Belles, was out of the cast at the Grand Opera House from Wednesday night on, owing to a severe attack of bronchitis. Miss Dale hopes to be able to rejoin the company this week.

Owing to the spread of small pox in the town of Washington Court House, O., Manager George H. Channell has decided to close his theatre for the present.

MATTERS OF FACT.

Ernest Shipman is said to be making arrangements for a production of As You Like It for a Spring tour.

Hamilton, O., has a new theatre, the Jackson, which will open early in March. The house will be modern throughout, with spacious stage and a seating capacity of 1,500. A high-class co. is wanted for the opening by Manager Tom A. Smith, who is also booking for 1903-04.

Joseph F. Vion, vaudeville agent, with offices in the New England Building, Broadway and Thirty-seventh Street, is booking exclusive acts.

The Winnetts, who own and represent a great many plays, are offering them for stock and repertoire. They are also booking the tours of several road attractions, including New York Day by Day, and The Moonshiners. Their offices are in the Knickerbocker Theatre Building.

Blanche Holt, who has met with success in the character part in A Ruined Life, continues with that company.

Lillian Kemble is doing excellent work as leading lady of the Lyceum Stock at Syracuse, N. Y.

Saved from the Sea, a nautical melodrama, opens its season about Feb. 14. The production will be sent out on a big scale, carrying a carload of special scenery, a full and complete line of new printing from the Miner Print, and everything that is necessary to ensure success. Laura Hulbert will be seen as Nancy Ellington, the heroine.

A refined vaudeville playlet for three people, with the best part for a comedy actress, based on an entirely new and original idea, is offered for sale by Julian Magnus.

Drew A. Morton, stage-director, who just closed his engagement with the Columbia Theatre Stock, Brooklyn, is at liberty for the first time in sixteen years.

The Robinson Opera House, Cincinnati, O., recently a home of the Spooner Stock company, is offered for rent by John D. Davis, 414 Plum Street, Cincinnati, O.

Married.

CORNELL—CHASE.—At Chillicothe, Me., on Jan. 24, Harold C. Cornell and Hattie Bernard Chase.

DOUD—RALEIGH.—At St. Peter's Episcopal Church, Albany, N. Y., by the Rev. Walton W. Battershall, Lillian Woolf Doud and H. Stuart Raleigh.

FARNHAM—EMMONS.—At Toledo, O., Jan. 22, C. H. Farnham and Lotta Emmons.

HARRISON—VAN FOSSEN.—At Harrisburg, Pa., Jan. 24, Henry C. Harrison and Edna Van Fossen.

HODGES—HALLER.—In Chicago, Jan. 22, Frank Hodges and Madge Haller.

LAWRENCE—HAZELTON.—At Portland, Ore., William Lawrence and Hermione Hazelton Hodges.

LUTZ—LE ROY.—By the Rev. Dr. Hunkel on Jan. 11, Sidney A. Lutz and Daisy Le Roy.

MAXFIELD—ASHLAND.—At the Little Church Around the Corner, E. J. Maxfield and Belle Ashland.

McMRANS—HUEHNERGARDE.—Philip McMrans and and Louguetia Huehnergarde, at Monroe, Wis., on Jan. 15.

NELSON—GOODWIN.—At Holly, N. Y., on Jan. 18, by Justice Smith, Charles W. Nelson and Susan Goodwin.

RICHARDS—JOSEPHS.—At Yazoo City, Miss., Jan. 7, Robert B. Richards and Louise Josephs.

SHUNK—FITZGERALD.—At Toronto, Canada, Oct. 16, 1902, Frank G. Shunk and Vera Fitzgerald.

Died.

ASHTON.—Herbert Ashton, in Brooklyn, N. Y., on Jan. 24, of appendicitis.

BULGER.—At St. Joseph's Hospital, Philadelphia, on Jan. 23, Mrs. Harry Bulger.

CHIPPENDALE.—Frederick Chippendale, at the Edwin Forrest Home, Philadelphia, on Jan. 23, aged 82 years.

EGRY.—Paul Egry, in San Francisco, on Jan. 25.

FALLS.—In Boston, Jan. 7, Frank Fenno Falls.

HAMILTON.—At Champaign, Ill., on Jan. 21, Julius Hamilton.

McGANN.—William McGann (Mason), on Jan. 22, at the Sisters' Hospital, Buffalo, N. Y.

MITCHELL.—Charles F. Mitchell, in Philadelphia, on Jan. 2, of a complication of diseases, aged 41 years.

PARKIN.—Herman Parkin, at Providence, R. I., on Jan. 11, of consumption, aged 29 years.

POWELL.—At Washington, Jan. 19, William T. Powell, manager of Stair's Academy of Music.

REYNOLDS.—In New York, on Jan. 24, Mrs. Elizabeth Reynolds.

ROE.—Joseph L. Roe, at Kingston, N. Y., on Jan. 12, of pneumonia, aged 25 years.

SLOMAN.—William Sloman, in Cincinnati, O., on Dec. 27.

WARNESSON.—In Chicago, on Jan. 23, Alice, the daughter of J. Warnesson.

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AN OBSOLETE TEXT.

Tuesday is a late day for any preacher either prominent or aspiring to prominence to hold forth on the alleged common wickedness of persons associated with the theatre and the classification of the stage as an institution typical of hell. That sort of pulpit pabulum is as obsolete as are some of the doctrines as to human punishment and the aberrant flights of imagination by the terrifying means of which the old-fashioned pulpiteer brought his hearers to a realization of what he pretended to believe was in store for them hereafter if they should deviate a hair's breadth from the path that he, acting as an independent surveyor, had marked out.

It is rare nowadays even in small settlements where the life of each person is in a way ordered with reference to the opinion of the whole community—at least in pretense—and where the church often is antique in its doctrines, that the old idea that the theatre is the ante-room of hell and that consequently its people yield perfect allegiance to Satan prevails. There is a modern and a just spirit that has changed all that, and no better testimony to the fact that the people of the stage are very much if not exactly like other persons need be cited than the admiring expressions by truly representative clergymen for the things in the theatre that are an inspiration to humanity, and the practical co-operation of the church as represented by the hundreds who belong to it with the purposes of the Actors' Church Alliance, made up also of persons identified with the theatre. In this agency alone bigotry and intolerance and want of charity have found an uncompromising foe.

Thus it seems strange to read of a narrow, unjust and uncharitable assault made recently by the Rev. Dr. A. C. DIXON, of Boston, on the theatre and those associated with it. This reverend's vociferation had for its substance much of the stuff that preachers generations ago brought forward against the stage, while personally they must have confessed that actually they knew nothing of the stage, as the Rev. Dr. DIXON himself confesses that he has no actual knowledge of the theatre. His tirade was as intemperate as it was untrue. No more significant thing could be said about it than this, that it was not permitted by the press of Boston to go unchallenged and uncorrected. One of the statements by the Rev. Dr. DIXON was that the theatre is a "seminary of vice." In an editorial the Boston *Traveler* handled this and other statements thus:

> If Dr. DIXON has any personal knowledge of the workings of the theatre behind the curtain line he must know that instead of a "seminary of vice" it is a college of hard work. No decent and honorable success on the stage is ever won except by the hardest of hard work. The comparatively short time that the great actor or actress is upon the stage represents but a very small percentage of the work that is done. The art dramatic is a most exacting task-mistress. Dissipation cannot go hand in hand with stage success that is worth having. Dr. DIXON advances the proposition that the stage tends to the immorality of its members. It is true that there are immoral actors and actresses. So, too, are there immoral bakers, seamstresses and tallow-chandlers. The highest walks of society are not free from taint of scandal. Even to the sacredness of the church, the solemnity of the pulpit, the breath of shame has come. Ministers of the gospel have sinned and been found out. Was this the fault of the church or the ministry as an institution? We should not feel it right, in reviewing the scandals which have marred the fair fame of the Christian church, to make the sweeping declaration that religion is responsible for the immorality. There is evil on the stage as in the sanctuary, scandal often touches the theatre and—the pity of it!—often invades the pastor's study. But it is the fault of neither the theatre nor the church. Immoral men and women can act, immoral men and women can preach, and eloquently, too, but their immorality is not caused by either stage or church. It is true that temptation is rife in the theatre, but that it is so is generally due to the foul-minded persecutions of reputable men of wealth whom Dr. DIXON might welcome to his congregation. Dr. DIXON is right, there is immorality in the theatre. Life, everywhere, is full of it. Humanity is frail. What can Dr. DIXON do to improve the conditions? The theatre, its plays and people, may need purification. Is a wholesale onslaught upon the theatrical profession a step in this direction?

The theatre, of course, is no worse than the common life of its time, that it in a measure reflects. The *Traveler* might truly have added that the pulpit itself, in its sensationalism and insincerity, to say nothing of the scandals that mark its occupants merely as weak men, also reflects the age. A writer in the Boston *Transcript* truly says that Dr. DIXON's indiscriminate, sweeping and ill-natured criticism of the stage "brings the pulpit into contempt among fair-minded men," and adds:

> The theatre has an important function to perform as an educational and recreational agency. Properly conducted, the theatre would supplement the church in teaching practical morality. That it fulfills its mission in the highest way at the present time no one who knows the facts would maintain. It is unfortunately true that the present condition of the drama, both from a moral and an artistic point of view, is a subject of regret. The theatre needs reforming, and needs it badly, but no sane man could wish to see the institution abolished. Even as it is there are plenty of plays that leave no bad taste in the mouth—plays of wholesome interest, clean humor and honest fun. If plays of another sort abound it is because they are demanded by the popular taste. The character of the theatre in any age is simply a reflex of the contemporary state of culture or barbarism. The immoral play of the present day, like the yellow journal, is a product of social degeneracy. We shall get a better theatre just as soon as we deserve and demand it—not before. Meanwhile it doesn't help matters for the clergy to rail against the theatre and advise good people to give it a wide berth. That course only postpones the day of better things.

It may be added that the extravagance of Dr. DIXON's assault on the theatre was emphasized by the absurdity of one of his resultant arguments, that "The better the acting, the worse the actor," his theory being that "to act a part is to weaken the character of the actor, who always must be a hypocrite in pretending to be what he is not." This is as logical as to say that the more impassioned and earnest and apparently sincere a preacher is in his discourse, the greater the proof of his insincerity.

Most of the comparatively few tirades against the theatre from the pulpit nowadays are based on antique ideas of the theatre. The preachers that thus offend common sense are fond of talking about what the theatre was centuries ago, when so-called Christians themselves, divided into violently opposed sects, were busy hanging, burning and barbarously torturing one another in the name of religion. The words of the Rev. MITCHELL BRONK, D.D., of Bayonne, N. J., uttered only last Sunday, are pertinent to-day:

> We of the twentieth century should not be governed by what a body of men which existed three hundred years ago did or did not do. We are better Christians than the Puritans of old. If you can go to the dance, theatre or card party with the love of God in your heart, why go, and God bless you! It is a shame for anybody to say the stage is crowded with immoral men and women.

And happily this clergyman briefly voices the belief of a majority of his profession.

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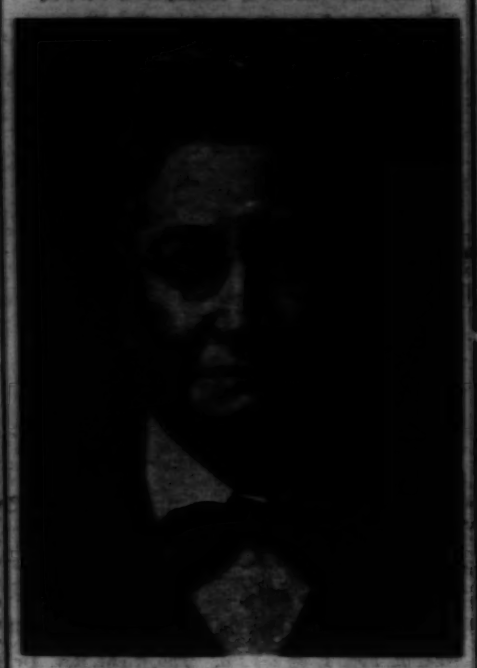
WHO WINS. By Charles H. Forrest.

WHY WOMEN SIN. By Will C. Murphey.

DEATH OF FREDERICK CHIPPENDALE.



Frederick Chippendale, who was a notable figure upon the American stage for a period of forty-five years, died at the Edwin Forrest Home, near Philadelphia, on Friday, Jan. 23, after a lingering illness of many weeks. Since the death of Joseph Alfred Smith in 1899 Mr. Chippendale had been the oldest man of the group of veteran players at the Home, where he had been a guest for ten years. As the dean of the little company he occupied the place of honor there, and he was highly esteemed by his associates as well as by a large circle of friends now active in the profession.

Mr. Chippendale was a member of one of the oldest of English theatrical families. His grandfather was William Chippendale, a noted comedian of his day in London and at one time a member of David Garrick's company. His father was William Henry Chippendale, who during the first half of the last century was a prominent player in England and America. Frederick Chippendale passed the whole of his professional career in America. The family is now represented in the theatre by Mr. Chippendale's daughter, Belle Chippendale Warner, widow of Neil Warner, and her two daughters, Allie Warner, who is with Viola Allen's company, and Lenore Chippendale, a member of E. H. Sothern's company. A third daughter, May Warner, retired from the stage a few years ago and is living in Boston.

It was Mr. Chippendale's habit to describe himself as "a Scotchman by birth, an Englishman by education, and an American by choice and adoption." He was born in Ayr, Scotland, the native town of Robert Burns—on Oct. 23, 1820. His father, though himself wedded to the stage, decided that his son should follow the law, and to that end placed him in a classical school in Devonshire. Young Chippendale studied there for seven years, and distinguished himself particularly in Greek and Latin and in mathematics. He was a close student, indeed, through his whole lifetime, and he was wont to protest with much vigor that every actor should be thoroughly familiar with the classics and should know English, Latin and French before setting foot on the stage.

After finishing his college course Mr. Chippendale went to London and there read law. He was admitted to the bar and practiced in London for several years. During this period the elder Chippendale had come to America, and at his urgent solicitation the son followed him in 1846. Upon arriving in New York young Chippendale entered the office of a firm of brokers in Wall Street and for three years he devoted himself closely to commercial affairs. But at about this time his inherited inclination for the stage began to assert itself more strongly than ever before, and at last the young clerk decided to desert the law and business in favor of the profession of his ancestors. He therefore cast about for an engagement and eventually secured one with the company playing at Richmond, Va. There he made his first appearance on the stage in 1848, being then twenty-eight years old.

The early years of Mr. Chippendale's stage career were passed in the stock companies of the principal Eastern cities, and his experience did not differ materially from that of the majority of young actors of the time. He played an infinite number of parts—first as walking gentleman, then as juvenile, then as light comedian—and by reason of the visiting star system then in vogue he appeared in support of nearly all of the eminent players of the period. For nine years he was a member of the Conway company in Brooklyn; for four years he was at the elder Wallack's old Broome Street Theatre, and for three years he played with Mr. Henderson's company in Pittsburg. When the traveling company epoch began Mr. Chippendale joined the late James A. Herne's organization and for nine consecutive seasons he supported that actor. In the latter years of his public life he was in the Frohman forces, playing old men, and he made his last appearance under that management in 1892. His retirement from the stage was necessitated by his steadily increasing deafness, which prevented him taking his cues. He was physically vigorous up to a few months ago. During his stage career of nearly forty-five years Mr. Chippendale reckoned that he appeared in the principal cities of forty-one States and three Territories, and in no less than twenty different theatres in New York.

At the Edwin Forrest Home Mr. Chippendale ordered his daily life quite as strictly as when he was in active service on the stage. In Winter and in Summer he took three brisk walks over the "Springbrook" estate every day; and every day he devoted certain hours to study and to writing. He made it his habit to read Greek and Latin regularly, "in order," he said, "to keep the mind in training." Up to the time of Joseph Alfred Smith's death Mr. Chippendale and he opposed each other at chess or cribbage almost every evening, and so well matched were they that the score usually stood even. In person Mr. Chippendale was a short, sturdy man, inclined toward portliness. He was a delightful conversationalist, full of amusing anecdotes and quotations from the classics. His death leaves vacant a place in the little circle at the Home that will be hard to fill.

The remains were brought to New York on Saturday, and yesterday (Monday) afternoon the funeral services were held in the Little Church Around the Corner. All of Mr. Chippendale's surviving relatives and a large number of his old-time friends were present. The interment will be made in the family plot in Greenwood Cemetery.

MANSFIELD WORKED FOR BOARD.

In a preliminary examination last Saturday in the suit brought by Elisabeth Marbury, to whom Edmond Rostand has assigned his claims in this country to royalties on Cyrano de Bergerac, alleged to be long overdue, Richard Mansfield testified that he did not produce Cyrano de Bergerac, but that the company of which he was president did.

His memory seemed to fail completely as to how long he had paid royalties to Rostand, and he said that he could not find any books to assist his recollection. He also asserted that Mrs. Mansfield, who owns ninety-nine per cent. of the stock of the company, after paying his hotel and weekly expenses, got the rest, and when questioned he admitted that he had been working for his board.

Mr. Mansfield will continue in an examination to be held this week.

A SABBATHISM FOR ACTORS.

From all sides come the most gratifying and heartfelt responses that the most practical and in the really grand new plan proposed by Robert G. Ingersoll, who is in Denver, Col., endeavoring to establish in the humanitarian climate of the West a sanctuary for contemplative minds.

Mr. Bell recently took the complete history to the members of the dramatic profession, and the thoughtful reasoning and the near co-operation that he has received makes the realization of his movement practically an assured fact. Many societies, including the Manhattan Union, the Hill Project Union, and the Hampden County Medical Society, have adopted resolutions expressing their sympathy and promising their assistance in the plan, and every week hundreds of people in all parts of the country express their strong desire to assist in the work. Among those are Al. Hayman, Richard Golden, Alan Kruger, George L. Baker, the Rev. John R. Slaughter, rector of St. Mark's Church and chaplain of the Actors' Church Alliance; Prof. E. Henry, of San Francisco Actors' Protective Union; Edward Hamilton Cahill, and E. D. Van Meter. The Smith-Brooks Printing Company, of Denver, too, has generously undertaken the use of its presses and has promised to provide whatever paper may be necessary in giving the project the prominence it deserves and in advertising any and every benefit performance.

Beating every effort to accomplish the founding of the sanctuary, Mr. Bell is trying to attract to his project the attention of every member of the profession.

QUESTIONS ANSWERED.

[*No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the advertisements of plays are will not be answered. Letters to members of the profession addressed to care of* THE MIRROR *will be forwarded if possible.*]

VIOLA DESMOND: THE MIRROR does not answer questions relating to the private lives of players.

D. F., Oglesburg, N. Y.: Send your letter care of THE MIRROR and it will be forwarded.

ENGLISH-CANADIAN SUBSCRIBER: THE MIRROR has no recent record of the Mr. Wood of whom you inquire.

R. M. B., New York: 1. He has made no announcement of her plans. 2. THE MIRROR does not answer questions of this kind.

F. A. W., Providence, R. I.: [illegible] Sothern was born in Liverpool, England, [illegible]. He died in that country in 1862.

J. A., Brooklyn, N. Y.: P. T. [illegible] travelled as a temperance lecturer during the season of 1851-52.

R. N. T., Los Angeles, Cal.: The seating capacity of the Metropolitan Opera House in New York is 3,045.

C. K., South Boston, Va.: *Josephine*, Sardou's play of the French, was first produced in New York city at the Broadway Theatre on March 17, 1890.

O. G., Greensburg, Ind.: R. O. Towne is the author of Other People's Money, in which the late Hennessy Le Royle starred.

A. BRAZEE: "In an editorial in THE MIRROR last week it was said: 'Edwin Booth was the greatest tragedian of his generation.' Now I would like to know: Did Edwin Booth ever play an original character? Did he ever play a character without having previously seen some character play the same? Did he not frequently see Fechter in London in the Fool's Revenge before he essayed Bertuccio?" Edwin Booth originated the title role of Henry V in Holladay and Champlin's play of that name produced at New Orleans in 1856; also the part of Raguna De Morny in Love's Ordeal, which he played at his New York theatre; and while with a stock company in San Francisco in 1860 he originated roles in a number of plays, two of which were Handy Cat and Fluke. As Mr. Booth was in [illegible] in 1860-61 it is quite probable that he saw Fechter as Bertuccio.

S. J. C., Philadelphia: If you have a profession you had better stick to it instead of trying vaudeville. The managers who are getting the big salaries have worked for many years to attain their position, and there are many of them who do not get a full season's work. Of course, there is always room for clever people in vaudeville, but the managers prefer to play performers who have "made good" to trying amateurs. If you really feel that you are more than ordinarily clever first get your act down so fine that it will sound as if you had been doing it for years. Then get as many dates as possible at clubs, concerts and entertainments. The amount of applause and laughter will soon show you whether your material is good or not, although these audiences, as a rule, are easier to please than those that frequent the regular theatres. With this experience behind you, apply to the manager of the big continuous house in your city and perhaps he may give you a chance to rehearse your act some morning. If you survive this ordeal and get an engagement you may be sure you are clever and you may be able to convince other managers that you are worthy of being engaged. It is very hard to get in, but when you do if you have talent out of the ordinary you will get ahead. If your talent is only fair to middling it would be better for you to keep out, as the life of the fair-to-middling vaudeville performer has not the slightest resemblance to a bed of roses. Extraordinarily good acts are in great demand, but mediocre ones are a drug on the market.

LETTER TO THE EDITOR.

A Word of Thanks.

HOME FOR INCURABLES,
THIRD AVENUE AND 155TH STREET,
NEW YORK CITY.

To the Editor of The Dramatic Mirror:

SIR.—Through your columns I wish to express my sincere gratitude to the managers of theatres and contributions for the many liberal courtesies extended at my request, and to many kind friends for thoughtful considerations. It would give me great pleasure, although I cannot see, to hear the voices of some of my old theatrical friends.

Sincerely and gratefully,

GEORGE S. ROBINSON.

TRUTH.

Rochester Democrat and Chronicle.

THE MIRROR'S *ability, independence and fearlessness have won for it public and professional confidence and support that have enabled it to regard with indifference the hostility of forces before which all theatredom trembles. The Trust started out once to smash* THE MIRROR *and succeeded only in making itself ridiculous.* THE MIRROR *will be flourishing when the Theatrical Trust is dead and forgotten, "unwept, unhonored and unsung."*

THE USHER

An article entitled "Confessions of a Playwright," in *Ainslee's Magazine* for February has attracted considerable interest and a lively curiosity as to the identity of its author, whose name is not given.

The playwright confesses that he is a member of the great army of the unacted, and he describes in detail his ineffectual efforts to place his works. The story is a familiar one, but it is more interesting in this case than usual, from the fact the circumstances of the quest are given in detail.

The playwright asserts that from all his wandering in search of a play-buyer he has learned nothing. Managers, actors and agents have helped him not at all. He is particularly severe upon the qualifications of actors to judge the merits of plays, considering their point of view narrow, ignorant and prejudiced and even less valuable than that of managers, who are moved by purely commercial considerations.

He shows a commendable spirit of perseverance, however, for in spite of his long and fruitless efforts to place his plays he announces the intention to continue undismayed to the end of the chapter. Naturally, the superiority of the playwright's talents to the judgment of those who have read his manuscripts cannot be determined until his plays are actually produced. It may be found then that his complaints are not justified.

❀

Special care seems to have been taken to conceal the identity of the author of these "Confessions of a Playwright," although he has not hesitated to disclose the identity of the various persons to whom he submitted his works. In justice to these persons and in the interests of fair play, it may not be out of place to reveal the identity of the writer of the article in question. He is John D. Barry, who is quite well known as the dramatic critic of *Collier's Weekly*.

❀

It has been announced that Frederick Kerr is to appear in Haddon Chambers' new play, A Comedy of Manners. Mr. Kerr contradicts this report in a letter in which he says: "I shall not be able to leave Mrs. Campbell's company, I fear, to play in Haddon Chambers' play, which I am sorry for, as he is an old friend and my association with him in The Tyranny of Tears (in which I was the original Gunning) was very pleasant." Mr. Kerr will finish his engagement with Mrs. Campbell on Feb. 21, and his movements after that are uncertain. He may return to London, but he would prefer to finish the season in New York if anything in his way comes along.

❀

In six one-night stands in New England last week Mr. Hackett played to close on $11,000. He gave two performances in Bridgeport on Monday at the Colonial Theatre, and Mr. Smith, the manager of that new and successful playhouse, writes that the receipts were close to $3,000. Mr. Hackett started toward the West yesterday. He fulfills an engagement in Chicago shortly.

❀

The Theatrical Trust has not added to its popularity by the wholesale accusations of bribery and corruption it has lodged against various dramatic critics of the daily press.

This is a device to seek to discredit writers that are beyond the Trust's sphere of influence. It is a poor device and it acts usually as a boomerang.

It is notorious that the Trust has sought to control the press so far as it can. Having a large amount of advertising patronage to bestow, both directly and indirectly, it has used it in various directions with more or less—generally less—effect.

Only newspapers whose editorial and news departments are under the dominion of the counting-room have shown a disposition to yield to the Trust's demands, and such newspapers have little influence and are restricted in number.

Outside of this class of publications, the Trust has been unsuccessful in its efforts. Naturally, it decries writers that are honest and outspoken and beyond the reach of its tentacles.

Indeed, the real state of affairs is so well understood that the Trust's absurd reflections upon several of our best esteemed dramatic critics have caused only derision.

❀

It is stated that the booking agents of the Trust are offering a list of twenty or more attractions to what are called the dollar theatres. This is in violation of the agreement or understanding that has existed hitherto between the Trust and the Stair and Havlin circuit, which has had virtually a monopoly of the popular-price business throughout the country. Evidently, there will be a bitter war in consequence, as Messrs. Stair and Havlin are not likely to permit this invasion to proceed without reprisals.

AMERICAN ACADEMY MATINEE.

The sixth of the present series of matinee performances by the senior students of the American Academy of Dramatic Arts was given at the Empire Theatre last Friday afternoon in the presence of the customary large audience. The programme consisted of three short plays never before acted in New York. Thus the students again performed what has come to be their valuable mission of dramatic introducers.

The first number on the bill, The Mother, by William Dean Howells, may scarcely be called a play. It is merely a dialogue, with no dramatic action whatsoever, and it appeared to far better advantage in its original form as a magazine article than it did when forced into service on the stage. A mother lying in bed with her newborn child discusses with a young father the mystery of the dawn of a new life. The philosophy, the poetry and the sentiment of the conversation are charming, but to be thoroughly appreciated The Mother must be read, not heard across the footlights. Indeed, there seemed an indelicacy about this very delicate and beautiful thing when presented theatrically. The auditor felt himself an intruder, while the reader feels himself a beloved friend. In Mr. Howells' book, "The Story of a Play," he showed so keen an insight into the requirements of the stage that one wonders how he made the blunder of exhibiting this perfect little miniature in the inhospitable gallery of the theatre, where larger canvases and bolder colors are required. The lines of the father were delivered carefully, though in rather stilted fashion, by Frank Dehnn, and Elise Scott as the mother was tenderness and gentleness in her every word and expression.

The second play, A Gauntlet, by Björnstjerne Björnson, was a far stronger dramatic dish than the little curtain-raiser. It was, indeed, rather highly seasoned. The English translator set the matter forth in good, plain words, and, incidentally, the play was cut down to two acts for presentation by the students. The cast was as follows:

Mr. Ries	Meredith G. Brown
Mr. Christensen	Henry Conklin
Alf Christensen	Franklin Jones
Hoff	Philip Sheffield
Peter	Lemuel B. C. Josephs
Mrs. Ries	Isabelle Walker
Svava Ries	Isabel Nordyke
Mrs. Christensen	Elsa Payne
Gesine	Doris Keane
Kamma	Mary Nash
Frederike	Pauline Porter
Clara	Rose Hildner
Marie	Aileen Goodwin

In A Gauntlet Mr. Björnson undertakes again a discussion of the old question of whether or not a man should be as pure as a maid, or, rather, whether or not he should be expected to be so pure. His argument is that he most certainly should be, but that it is not always politic to expect him to be. The entire action of the piece takes place in the drawing-room of the house of Mr. Reis, a wealthy idler, in Norway. Mr. Reis possesses a buoyant, frivolous nature, a wife of serious mind, and a daughter, Svava, who "takes after" her mother and who is the cause of all the trouble. Svava is an exceptionally intelligent and cultured young woman, of lofty ideals, and yet of a very practical mind. She is deeply interested in an orphanage, which she helped to establish, and in her work there she meets and leaps into love with young Alf Christensen, a man who, despite the fact that he is the son of an enormously wealthy family, is ambitious to do his share in bringing about a better condition among the poor. The young man and the young woman are eminently well suited to each other, and when their engagement is announced there is great rejoicing among their relatives and their friends. Mr. Reis is particularly pleased, since the alliance will make secure his financial standing, which, it is hinted, is just a trifle shaky. This happy condition of affairs is suddenly and completely destroyed by the coming of one Hoff, a broken down commercial traveler, who acquaints Svava with the fact that Alf's life has not been as pure as she believes it. Indeed, he tells her that his own wife, now dead, was the mistress of the prospective bridegroom. Svava is horrified, and she dismisses Alf without allowing him a word of explanation.

In the second act the father of Svava pleads with her to put aside her foolish notions, protesting that Alf's sin was committed long before he ever saw her. Svava, however, is not to be moved. Then comes an encounter between the two fathers. Mr. Christensen, Sr., states emphatically that if Svava breaks the engagement it will bring scandal upon his son, and that if the tongue of scandal once begins to wag regarding his family it will not stop until some of his own misdeeds have been well discussed. Mr. Ries assumes an air of virtue and asserts that Mr. Christensen's sins are no affairs of his. Whereupon Mr. Christensen retorts that Mr. Ries has a few skeletons of a similar sort in his own closet that will surely be introduced to the public if Svava is not prevailed upon to keep to her engagement. Thus it appears that two very prominent and respectable families will be dragged through the mire unless Svava relents. "It is better to lie a little than to suffer much," says the Princess Yo San. But Svava has no such comfortable morality. "Is matrimony merely to be a laundry in which men's soiled reputations may be cleansed?" she inquires. And to give a negative answer to her query she strikes Alf in the face with her glove, and leaves her relatives to straighten out their scandals as best they can.

The principal roles in A Gauntlet were all very acceptably acted, although they were somewhat heavy and complex for players of limited experience. Meredith G. Brown caught the spirit of Mr. Ries admirably and gave a very clear impression of a difficult character to impersonate. Henry Conklin was an excellent Christensen, Sr., presenting a better character study than he had before shown. Franklin Jones possesses many qualities necessary in a leading man, and his portrayal of Alf was clean cut, vigorous and gentlemanly. Phillip Sheffield as Hoff gave in many respects the best performance of the afternoon. His impersonation showed careful thought and deep feeling and he revealed the heart of the man in very artistic fashion indeed. The Svava of Isabel Nordyke was admirable, though lacking at times in definiteness. Isabelle Walker as Mrs. Ries was authoritative and natural. The other roles were in capable hands.

The performance ended with the first presentation in English of Calderon's Beware of Smooth Water. The translation from the Spanish was made by Edward Fitzgerald. The cast was as follows:

Don Alonso	Lemuel B. C. Josephs
Don Torribio	J. Griffith Wray
Don Feliz	Robert Lee Hill
Don Juan	A. H. Van Buren
Don Pedro	Philip Sheffield
Hernando	Maurice Steuart
Otanes	Ernest Crawford
Donna Clara	Grace E. Stevens
Donna Eugenia	Isabel Onslow
Mari Nuno	Anna Walsh
Brigida	Anita Sylvia

Beware of Smooth Water is a genial, unmoral—not immoral—highly colored drama of intrigue such as the Spanish playwrights have always excelled in. No discussions of troublesome questions of right and wrong occur in this play. The rare old author took thought only of such maxims as "All's fair in love and war," and "None but the brave deserve the fair." The scenes are laid in sunny Madrid, in 1640, and the characters are the bold gallants, the beautiful ladies and the comical varlets of the place and period. Don Alonso has two magnificent daughters, and each daughter has several suitors. But Don Alonso has set his heart upon marrying off one of the daughters to his nephew, Don Torribio, a man of great wealth and position, and about as unpromising a gentleman as can be imagined. The gay cavaliers, of course, make a common enemy of Don Torribio, and after much quarreling, many secret messages, and sundry encounters, the brave ones capture the fair ones and all is well.

The students entered admirably into the spirit of the drama and without exception the roles were well played. Particularly good work was done by Lemuel B. C. Josephs as Don Alonso, J. Griffith Wray as Don Torribio, Robert Lee Hill as Don Feliz, Grace E. Stevens as Donna Clara, and Isabel Onslow as Donna Eugenia. The costumes were very handsome and the settings were attractive.

DEBUT OF PEGGY FROM PARIS.

George Ade's latest offering to the shrine of musical comedy, Peggy from Paris, had its premiere at South Bend, Ind., on Saturday. Large audiences attended both performances and the piece went through with wonderful smoothness, despite the fact that a small stage somewhat cramped the chorus. The book of the play is clean, reasonable and interesting, while a little of Mr. Ade's famous slang serves to give it an acceptable tang. The music, by William Loraine, who has achieved some note for several individual pieces of music, but who makes his debut as a musical comedy composer in Peggy from Paris, is tuneful and light and was very well received.

The story of the play deals with an Illinois girl who poses in an operatic production as a French singer, but who, at the close of the play, becomes tired of the deception and declares her nationality. There is much of simplicity in the piece, while the humor is bright and clean. Helen Bertram plays the title-role, while Josie Sadler, in her Dutch specialty, provides excellent comedy. Fred Lennox, William Hodge, George Boane, and Arthur Deagon are also well fitted for their parts. The cast of the piece is as follows:

Captain Alonzo Plummer	William T. Hodge
Cicero Grangle	Fred Lennox
Montague Fish	George Boane
Alexander Nervous	John Parks
Reginald Bickey	Arthur Deagon
M. Remmend	Goodall Dickerman
M. Pollion Berger	Dan Baker
M. Don Don	E. H. O'Connor
Peggy Plummer	Helen Bertram
Lulie Plummer	Gertrude Baker
Mrs. Montague Fish	Alice James
Sophie	Josie Sadler
Lily Ann Lynch	Helen Hale

The play had its Chicago opening at the Studebaker Theatre last night and will continue there indefinitely.

THE GREEN-ROOM CLUB WILL TALK SHOP.

The first of a series of monthly shop talks to be given by the Green-room Club in the grill room of their handsome club house on Forty-seventh Street will occur on Saturday evening, Feb. 7.

A reception and concert will occupy the early hours of the evening. At 11.30 Prompter William H. Crane will ring up on shop talk. A star of equal prominence and a popular leading man will be the Call-Boy and Prope respectively. Prope and the Call-Boy will talk shop to the overflow meetings in the music and green rooms. Crane says he hasn't been a prompter since he sang comic songs with the Holmans. He says he can ring up all right, but what's troubling him now is, who is going to ring down?

Milton Nobles, Vice-President of the club and author of the popular series of Shop Talks that have appeared in THE MIRROR during the past ten years, cannot be present at the first of the series, which he has been chiefly instrumental in inaugurating, but the prompter will read his apology. Mr. Nobles will be present at the March meeting. An interesting feature of the shop talks will be a table d'hote dinner. There will be a ladies' day during April, when Mrs. G. W. Jones will be the guest of honor.

TORNBERG IN THE GAME OF SPECULATION.

S. Tornberg, the Jewish actor, who for several years has been a prominent member of the stock companies at the Thalia Theatre and the People's Theatre, appeared at the latter playhouse last Thursday evening in the principal role of The Game of Speculation, which he had adapted for the Yiddish stage from the French of Balzac. The play contains a number of powerful scenes, and Mr. Tornberg, both as author and actor, handled them admirably. The audience was as large as the theatre could well accommodate and the star and the supporting company won plentiful and enthusiastic applause.

MUSIC NOTES.

William G. Stewart, now singing the title-role in Fred C. Whitney's production of When Johnny Comes Marching Home, is putting the finishing touches to an opera he has been writing for two years. The opera is in two acts and four scenes, all laid in the Transvaal. Some of the characters are Kruger, DeWitt, Steyn, Lord Roberts, Colonel Kitchener and French. The opening scene is in Ladysmith during the siege.

H. Whitney Tew, the English baritone, recently brought suit in the Court of Appeals against Henry Wolfsohn and his wife, Paula, alleging breach of contract. Mr. Tew charges Mr. Wolfsohn, who was his manager, with failure to pay all that was due him and with canceling several engagements. This is the third court in which the case has been tried, and both previous times it has been decided in favor of the singer, who asks $5,000 damages.

Clara Wallenthin, a former Connecticut mill girl and protegé of a New York society woman, is now abroad, where she is said to be meeting with wonderful success as a singer. Critics have pronounced her voice the finest in Stockholm, and she has just signed a contract for three years to appear with grand opera.

A choral society has been organized in Columbus, Ga., with several of the important musicians of the city as officers. The society plans to give concerts and to present operas.

The Wagner trilogy ended with the fall of the curtain at the Metropolitan Opera House Friday night. The tenth week of grand opera began auspiciously last night.

Ada Crossley, a young Australian contralto, made her American debut at the Bagby musical morning, Monday, Jan. 19, winning favor by her exquisite style and fine voice quality. M. Gilbert, Madame Gilbert, and Marie McFarland also sang.

The third Damrosch lecture recital was given at Daly's Theatre Jan. 19. David Bispham assisted. At the Thursday lecture Sara Anderson was the soloist.

The second concert of the Manges Quartette in Mendelssohn Hall Tuesday evening was inspiring musically. The feature of the programme was a new composition by Louis V. Saar.

Susan Metcalfe was heard in song recital Tuesday afternoon in Mendelssohn Hall. Her numbers were rendered with marked intelligence and good taste.

The Apollo Club gave its first concert of the season in the grand ball-room of the Waldorf-Astoria Tuesday evening. The artists were Anna E. Otten, violiniste; Cecelia Niles, soprano; Frank Miller, pianist.

Mendelssohn Hall was the scene of an ensemble piano recital Wednesday afternoon by Ottyle and Juliette Sondheim, sisters, whose home is in St. Louis. Their playing was meritorious.

Two violin recitals were given in Mendelssohn Hall Thursday. One in the afternoon by Maud McCarthy, the Irish girl violiniste, aided by Arthur Whitney at the piano. The evening one was the initial appearance of Deszo Nemes, the Hungarian.

The three hundred convalescents at Bellevue Hospital were treated to their first concert and entertainment Friday evening, under the management of Henrietta Markstein, pianist.

PERSONAL

GREENE.—Above is the portrait of Walter D. Greene as Croyden, Prince of Carinthia, the leading role of The Consul, now playing at the Princess Theatre. Mr. Greene has scored a signal success in the part.

POTTER.—Mrs. James Brown Potter has, it is said, disposed of her two London houses and has purchased further property at Maidenhead, where is located her river residence, Bray Lodge, one of the prettiest houses on the Thames reach.

TILLEY.—The play which Brandon Thomas and Ralph Caine, the son of the noted author, are writing for Vesta Tilley will be called The Isle of Boy and will be produced probably next season. In this piece Miss Tilley will be seen in skirts, doffing the masculine attire of her former appearances.

HASWELL.—Percy Haswell made her first appearance as a stock star at Chase's Baltimore Theatre last week, appearing as Viola in Twelfth Night. She met with an enthusiastic reception.

THOMAS.—Augustus Thomas' drama Arizona has met with such success in the English provinces that Claude King and Violet Luddington have had no difficulty in booking the piece for an extended tour in the Spring.

PARKER.—Gilbert Parker, author of The Right of Way, passed through New York last week on his way to Canada.

HOWARD.—Mabel Howard, who has been supporting William Gillette in Sherlock Holmes, lies seriously ill at the apartments of her parents in Cincinnati. She was taken sick while playing in New York, but, in spite of her physical condition, continued to play until absolutely unable to appear. It is doubtful if she will recover sufficiently to act again this season.

WILLARD.—During his Philadelphia engagement, which will begin on Feb. 2, E. S. Willard will present an English version by Louis N. Parker of The Chatelaine, Alfred Capus' new play, now running in Paris.

GUNNING.—It is said that Louise Gunning, prima donna of the Mr. Pickwick company, has received a tempting offer to appear in London in one of George Edwardes' Gaiety Theater musical comedies.

TEMPEST.—Marie Tempest, it is said, will appear at the New Hudson Theatre at the beginning of next season in a piece entitled The Marriage of Kitty.

GEORGE.—Miss Marie George, who is now playing in London at the Drury Lane Theatre, has signed to appear at the Palace Theatre for a limited period at the end of her present engagement.

NEVADA.—It is said that Madame Nevada, who is now in Paris, will soon go to Holland to fulfil an engagement in grand opera and that she will later visit Germany, England and the south of France.

SMYTHE.—E. M. Smythe is coming from London to attend the rehearsals of her opera, Der Wald (The Forest), which will be produced at the Metropolitan Opera House in February.

RITCHIE.—Adele Ritchie has resigned from the cast of The Chinese Honeymoon and last Saturday sailed for London to lok at the new musical comedy, The West End, which the Shuberts have bought. Miss Ritchie will be starred by the Shuberts next season and it is possible that she may make an extensive tour abroad in search of a play. Eleanor Falk has assumed Miss Ritchie's role.

GANTHONY.—Richard Ganthony, accompanied by Mrs. Ganthony, sailed last week for London, where he expects to arrange for the production of his new piece, The Prophecy. Mr. Ganthony has already placed The Baroness' Bounty for a London appearance if a theatre shall be available. If not, it will be seen in New York.

BARRETT.—It has been reported that Wilson Barrett in London recently sold one of his photographs to a lady for $500, which he immediately handed over to the Actors' Orphanage Fund.

MATHEWS.—Frances Aymar Mathews, who has been lying ill with erysipelas at her home in Brooklyn, is now convalescent and soon, it is believed, will be able to resume her writing.

AT THE THEATRES

Garrick—Miss and Men.

Play in four acts by Madeline Lozette Ryley. Produced Jan. 19.

Mark Embury	John Mason
Roger Goodlake	John Glendenning
Captain George Lovell	Orrin Johnson
Sir Henry Wimbleton	Frank Gilmouth
Kit Barniger	Charles W. Butler
Polly	E. A. Marie
Deborah	F. C. Valentine
Joanna Goodlake	Margaret Huddleston
Mrs. Deborah	Ada Gilbert
Matron	Mrs. Glendenning
Molly	Mae Galyer
Peggy	Annie Russell

Madeline Lozette Ryley's new comedy, Miss and Men, bearing the still valuable hall-mark of London success, was presented for the first time in New York last Monday night at the Garrick Theatre by Annie Russell and her supporting company. The first-night audience—of the usual first-night quality—was very kindly disposed toward the star and toward the play, and few productions of the year have been received more cordially.

Miss and Men is a play of a sort that is always welcome in the theatre and that is enjoyed by a considerable portion of the playgoing public. The virtues of comedies of this class are chiefly negative. They are not immoral. They are not exciting. There is nothing in them to offend the most sensitive or prudish. On the other hand, they awaken no new thought in the mind of the spectator; they touch no chord of the deeper emotions; they please mildly for the moment and directly vanish forever from the memory. Truly theirs is a gracious mission—and beyond that nought may be said. Mrs. Ryley has conceived a pretty little play, simple and not unnatural in plot, and, with the exception of one or two incidents, wholly conventional.

For the purposes of picturesque costuming and quaint stage settings the dramatist has laid the scenes of her play in Old Hampstead, England, in 1796. The story is as appropriate to that place and period as to any other. Mark Embury, a scientist of forty years, decides to marry, and after casting about among women of his own station without finding a maid to his liking, he hits upon the plan of selecting a girl from a foundling hospital and training her up to occupy, eventually, the position of his wife. A dozen young girls are brought to his study by the matron, and from them he chooses "Little Brittain," a lively lass, whom he adopts and renames Peggy. Upon the very day of her arrival in the household Peggy meets Captain George Lovell, a young, dashing, scapegrace nephew of Embury's. This Lovell is engaged in a very serious flirtation with Joanna Goodlake, wife of Roger Goodlake, Embury's particular friend. Hearing of the liaison, Embury sends Lovell out of the country, much to the distress of Peggy, who has already come to regard him with high favor.

Two years elapse between the first and second acts, during which period Peggy has grown from an awkward, shy, unassuming girl to a pleasing young woman of eighteen. Embury is head over ears in love with her. Then Lovell returns, Peggy's affection for him burns with a new and fervent flame—but Embury knows naught of that. In the third act Peggy surreptitiously attends a masquerade ball, in company with Lovell, at Ranelagh House. Lovell is by this time tremendously enamored of Peggy, and he proceeds to rid himself of Mrs. Goodlake in a brutal fashion that in real life would earn for him the contempt of all men and most women. But in the costume drama it is different. Lovell redeems himself by his insolency.

The last act is, in point of sentiment, the best of the four. Embury, still planning for his marriage with Peggy, has purchased and made ready a cottage at Hampstead. The wedding day is fixed, and Embury appoints a time to take Peggy through the house that is to be her home. She arrives at the place and awaits him in the garden. Lovell, by chance or by purpose, passes that way and encounters Peggy. The two young people come at length to a full realization of their love for each other, and Embury, coming upon them, guesses it. He makes the great necessary sacrifice gently and kindly, giving to his nephew and rival the home that he had arranged with another dream in mind—and at the last he walks sadly down the lane alone and desolate.

The role of Peggy is admirably suited to the temperament and talents—and to a degree to the personality—of Miss Russell. In the earlier scenes, when she appeared as the wistful foundling, she was most quaint and pathetic. In her more frolicsome scenes she was not quite so engaging, since she was inclined to overdo the romping, but in the last act she again reached her best manner and was delicously sweet and sympathetic. In its entirety her portrayal was charming indeed, and must be acknowledged to be one of the best that this very artistic actress has given to the public.

John Mason played Mark Embury in the well-ordered, gentlemanly fashion that invariably characterizes his work. He lacked only a certain mellow sweetness that it would seem might better his impersonation. But so fine and dignified was he that this small shortcoming counted little against him. Orrin Johnson, as Lovell, was good to look upon in his soldierly trappings, and he acted with all the grace, spirit and buoyancy that the part demanded. John Glendenning was a capital Roger Goodlake in every particular. Charles W. Butler did an excellent bit of character work as Kit Barniger, an old fiddler; and the other male roles were in competent hands.

Mrs. Gilbert, sprightly, quaint, gracious and lovable, played Mrs. Deborah, the housekeeper of Embury, in so rarely sweet a fashion that she added another to her long list of personal triumphs. Margaret Huddleston, as Joanna Goodlake, gave a very creditable performance indeed. The two minor female roles were well acted by Mrs. Glendenning and May Galyer.

The stage-management of the presentation was excellent, the settings were attractive, and the costumes were as handsome as might be.

Herald Square—Mr. Pickwick.

Comic opera in two acts. Book by Charles Klein; lyrics by Grant Stewart; music by Manuel Klein. Produced Jan. 19.

Mr. Pickwick	De Wolf Hopper
Sam Weller	Digby Bell
Tony Weller	Henry Norman
Alfred Jingle	Grant Stewart
Winkle	Louis Payne
Mr. Wardle	J. K. Adams
Snodgrass	George Chapman
Pupman	Augustus Colletti
Fat Boy	Guy H. Bartlett
Colonel Bulder	George Ballard
Dr. Slammer	Phillip Conner
Landlord	George Williams
Arabella	Louise Gunning
Mrs. Bardell	Laura Joyce Bell
Polly	Marguerite Clark
Miss Wardle	Grace Fisher
Miss Tompkins	Mary Davis
Lisa	Alice Maude Poole
Lally	Marion Lee
Sue	Ruth Halbert

De Wolf Hopper and his company presented the new comic opera, Mr. Pickwick, at the Herald Square Theatre last Monday night for the first time in New York. An audience of goodly size welcomed the popular comedian in his new and genial character, and from the frequency and vigor of the plaudits it seems likely that Mr. Hopper's Mr. Pickwick will be a prominent figure on the local stage for some time to come.

The musical Pickwick of the Klein Brothers and Grant Stewart is a rather distant relation of Charles Dickens' Pickwick, yet there is a strong enough family resemblance to make him a highly amusing person. Charles Klein, the maker of the book, wisely refrained from attempting to dramatize the famous "Papers." Instead, he merely utilized a few of the most important incidents as a foundation, and devoted himself chiefly to making the characters and the atmosphere as nearly like Dickens' original as possible. This he accomplished admirably. Grant Stewart's lyrics were evidently contrived in the same spirit. All of them are clever and humorous, and none of them is out of harmony with the environment. Manuel Klein, the composer, fashioned his part of the work upon rather better musical lines than have been in evidence in most of the recent operettas and musical comedies. Every adherer to tuneful and legend that possesses musical strength and beauty. Mr. Pickwick is indeed one of the cleanest, cutest and best built pieces of its kind that the present season has brought forth. It is wholesome and entertaining.

In the first act, which takes place at the Dingley Dell Arms, the genial Pickwick engages in the laudable project of preventing the elopement of Arabella and Alfred Jingle. In his amiable meddling he gets himself in bad favor, temporarily and successively, with Jingle, Sam Weller, Tony Weller, Mr. Wardle, Winkle, Snodgrass, and the several other familiar personages of the book who appear in the play. And to cap the climax of his misfortunes, Mrs. Bardell appears with the announcement that she has instructed her attorneys to bring suit against Pickwick for breach of promise of marriage. In this emergency poor Pickwick takes a drop too much to steady his nerves, and as the curtain falls he kneels prostrately at the horse trough and the devoted Sam Weller pumps water on his head.

The scene of the second act is the Manor Farm of Mr. Wardle. Mr. Pickwick and his friends here enjoy the historic hunt and the famous picnic. There are, of course, more troubles for Pickwick—and unintentionally he makes trouble for every one else. But at the last the love affairs straighten themselves out despite Mr. Pickwick's interference. Jingle agrees to marry Mrs. Bardell, Sam Weller and Polly make up their quarrels, and the pretty Arabella engages herself to the estimable Winkle.

The stage pictures through the entire performance were bright and attractive. The costumes were quaint, gay of color and true to the period, and the stage-manager had contrived groupings to display them charmingly. Among the best of the concerted numbers were a quartette, "The Lady of the Merry Ha, Ha;" a trio, "Boys Will Be Boys," and a solo and chorus, "Pickwick's Horse Brigade."

Mr. Hopper's impersonation of Mr. Pickwick, though not always Pickwickian, was hugely amusing. In appearance the actor could not possibly make himself resemble the familiar figure, but in manner and method he made up to a very great extent for his physical unfitness. He was delightfully humorous in his broad, infectious fashion, and it is to his credit that he subordinated Hopper to Pickwick so far as lay in his power. His singing was better than it has been for several years past, and his feet were as nimble as ever when he danced.

Digby Bell was a remarkably lifelike Sam Weller in appearance, and he was loyal to the character in speech and manner. Grant Stewart looked exactly like the well-known picture of Jingle, and in his acting he realized splendidly the accepted notions of that unique trickster. Henry Norman was a capital Tony Weller. Louis Payne was an excellent Winkle, and Guy H. Bartlett was delightful as the Fat Boy. The other male roles were all acceptably played.

Louise Gunning looked very pretty as Arabella. She sang sweetly and artistically, and her acting was graceful. Marguerite Clark, tiny of figure and of the gayest temperament imaginable, made a very large personal success as Polly. She sang, she danced and she smiled herself into the affections of the audience immediately, and she won almost as much applause as the star himself. Laura Joyce Bell played Mrs. Bardell in delicious comedy fashion, and Grace Fisher was a very humorous Miss Wardle. The chorus was good to look upon and it gave evidence of careful training. The stage settings, though not particularly handsome, were suitable.

Princess—The Consul.

Play in four acts by Charles F. Nirdlinger, a part of the subsidiary plot being from the French. Produced Jan. 19.

Charlemagne Hoch	Mr. Mann
Prince Cloyden	Walter D. Greene
Pumphill	George R. Miller
Blind	Clayton Legge
Karel	Frederic Conger
Kossuth	Thomas R. Mills
Otto	Charles Halton
Dimitri	Emmons Knowlton
Ardith	Robert Fitzsimmons
Jastrow	Chas. Hoffman
Plastrow	Joseph Singer
Rudolin	Frank Walsh
Maxim	Lewis Baxter
Harold	Richard Walker
First Servant	Frank Fallon
Second Servant	Edward Kavanaugh
Footman	Jacob Forster
Georgiana Travers	Olive May
Claudia	Anna Vistaire
Magyie Vlasigrette	Amy Lesser
Lizzie Vlasigrette	Beatrice Bertrand
Countess Celanna	Ella Montreville
Marquise Dorlon	Jane Taylor
Baroness Botha	Lillian Clarke
Madame Blucher	Grace Farrell
Countess D'Ostria	Nellie M. Grant
Marquise D'User	Madge Ryan
Madame Sevigne	Ethel Hong

Essentially a vehicle for Louis Mann is The Consul, and as a vehicle it bears a far closer resemblance to a Sedan chair than to an automobile brougham. For, while it is a rather pretty piece, well staged and beautifully costumed, it is slow and aimless and it and its actors serve only to carry the always excellent eccentric work of the star. And so, while Mr. Mann looks well and acts well in his little Sedan chair, there is no room for any one else, and but for his approach to omnipresence the play would have been a failure.

While the plot is inconsistent and utterly improbable, there are some very amusing situations, some very bright speeches and some very clever satire. But as a play it would, but for Mr. Mann, be uninteresting and tedious, for it greatly resembles a musicless musical comedy.

The scene of the play is laid in the imaginary European principality of Carinthia, where Charlemagne Hoch serves the American people as consul.

To eke out a livelihood he runs a rathskeller in conjunction with the consulate, and there, in the hope of exciting the Carinthians to such an extent as to cause a revolution, with international complications that may terminate in the annexation of the country to the United States, Hoch incites the anarchistic element to insurrection.

The Prince, impossibly enough, fears Hoch and takes no steps to quell the trouble or Hoch, which is, of course, absurd. Now Hoch rules things with a high hand until the arrival of Georgiana Travers, an American. She discovers Hoch's plans and aims and acts as counselor to the Prince, who, by the by, finds himself in the very commonplace situation of play princes—that of being engaged to a princess whom he does not love and who does not love him.

And the Prince, instigated by Georgiana, intimates that if Hoch will resign any vacancy in the royal cabinet will be accorded him. In making this promise he gives his royal word, forgetting that there is no prime minister at present in Carinthia. Hoch accepts, cables his resignation to Washington, and then reminds the Prince of the prime-ministerial vacancy. The latter keeps his word and Hoch secures the coveted position.

Meanwhile Hoch knows of secret meetings between the Princess Claudia and her lover, a lieutenant in the Carinthian army. The Prince himself suspects and orders Hoch to reveal the name of the officer or to resign. Hoch writes his resignation on one sheet of paper, the name on the other, and tells the Prince to choose. The resignation is selected, and Hoch frantically endeavors to regain his lost consulship, only to be met with a cablegram saying that he never was consul and that the United States Government does not even know who he is.

And then comes a little bit of tragedy sandwiched incongruously between two thickly buttered slices of farce-comedy, for Hoch, spurned by the Carinthians, betrayed by the woman he loves, repudiated by his country, is compelled to leave Carinthia. And then, in order to produce a pleasing ending, an unnatural and ill-fitting bit of his former gayety and effrontery is given to his part, while the Prince and Georgiana and the Princess and her lieutenant are happily married, the complications vanishing in a marvelous manner.

Louis Mann is the same laughable German comedian that he has always been. His work was very clever and evoked much merriment; in fact, in every way he was all that could be desired. Of course, the part was unnatural, but it was funny and fun, like charity, covers a multitude of sins.

As Georgiana Travers, Olive May, too, scored a pronounced hit. She was natural and consistent, and the spontaneity of her laugh and the charm and ease with which she carried her role brought her very near her audience.

Dutchy Michel Talkhorn, who was to have played the Princess Sylvia, was forbidden to do so by the Society for the Prevention of Cruelty to Children, as she is under sixteen years old and is now playing in The Little Princess. The part was taken by Anna Vistaire, who was very pretty and graceful, though somewhat inexperienced.

Walter D. Greene's impersonation of Prince Cloyden was at times good, at other times not so good. But then it was a rather inconsistent role, and on the whole he is to be commended.

George R. Miller, as Pumphill, governor of the palace; Clayton Legge and Frederick Conger, as his lieutenants, and Thomas R. Mills as the captain of the Carinthian army, were acceptable in rather insignificant parts. Charles Halton, too, as Otto, the secretary of the legation and head of the rathskeller, was pleasing in a role more pantomimic than speaking.

As two American vaudeville artists Amy Lesser and Beatrice Bertrand entered into the spirit of the piece and were realistic and convincing in the roles which fell to their lot. The rest of the cast in decidedly small parts were creditable and helped to carry along the funny Mr. Mann in his pretty little Sedan chair.

Majestic—The Wizard of Oz.

Musical extravaganza in three acts. Book by L. Frank Baum, music by Paul Tietjens, A. B. Sloane and others. Produced Jan. 20.

Dorothy Gale	Anna Laughlin
The Cow	Edwin J. Stone
Tom Piper	Ida Darrge
Cynthia Cinch	Helen Byron
The Witch of the North	Edith Hutchins
Sir Dashmont Daily	Beatrice Wynn
The Army of Pastoria	Joseph Schrode
Pastoria II	Gilbert Clayton
Trixie Trylie	Grace Kimball
Brigadier-General Biskitt	Harold Merry
The Scarecrow	Fred A. Stone
The Cowardly Lion	Arthur Hill
The Tin Woodman	David C. Montgomery
Sir Wiley Gyle	Stephen Maley
Oz, the Wizard	Bobby Gaylor

The new Majestic Theatre, located on the Grand Circle, at Broadway and Fifty-ninth Street, was opened on Tuesday evening last. A typical New York first-night audience was present, and the occasion was a gala one from every point of view. The theatre can only be described by the word magnificent, and exclamations of surprise and delight were the order of the evening, as the patrons discovered new beauties of architecture or decoration. As the house was fully described in a recent issue of THE MIRROR it is unnecessary further to refer to it, except to say that it more than justified expectations, and E. D. Stair and A. H. Wilbur have good reason to feel proud that they are at the head of the new enterprise, which is a decided addition to New York's great and growing collection of amusement places.

The attraction chosen for the opening was the musical extravaganza, The Wizard of Oz, by L. Frank Baum and Paul Tietjens, with added musical numbers by various composers. To say that the new piece made a hit is putting it mildly. There is enough material in it to make three or four ordinary musical comedies, and it was staged with a lavishness that was simply stunning. An entirely new outfit of scenery and costumes was provided for the occasion, and such scenery and such costumes as are rarely seen, even in these days of elaborate productions.

The plot, which is, as usual in such pieces, merely a thread on which to string a series of brilliant stage pictures, comedy scenes and specialties, concerns a wee little maiden named Dorothy Dale, who is lifted off her feet by a Kansas cyclone and blown, together with her pet cow, Imagene, into a fairy region called Oz. Dorothy's little Kansas homestead, in falling from the sky, crushes the wicked witch who has ruled the Munchkins, as the inhabitants of Oz are called, thus setting the people free from her spell. The good witch of the place appears, and in gratitude to Dorothy gives her a ring, which is good for two wishes. One wish is wasted on some trivial matter, but the other is used to bring a scarecrow to life. The scarecrow and Dorothy go in search of the Wizard of Oz, who is to supply the scarecrow with brains. On their way through a wood they meet the Tin Woodman, who becomes quite supple when his joints are oiled. The tin woodman has no heart, that organ having been taken away from him by the wicked witch for daring to make love to a beautiful girl named Cynthia. The trio repair to the palace of Oz, where they meet the wizard and have many strange adventures. Pastoria and Trixie, a motorman and a waitress, who also blew in from Kansas on the same cyclone, are added to the party. On their way to the palace they pass through a poppy field, and the odor overcomes them, causing them to fall asleep. The good witch immediately orders a frost, which destroys the deadly poppies and restores little Dorothy and her friends to consciousness. On reaching the Emerald City the Wizard is seen and induced to supply the scarecrow with brains and the Tin Woodman with a heart. Innumerable minor details go to make up the complete story, and in the end the good witch summons the spirits of the air, who are instructed to waft Dorothy back to her home in Kansas. It is just a simple fairy tale of amusing modern spirit, and the extravagant and ridiculous things that happen are taken as matters of course.

As a production The Wizard of Oz has never been excelled in its kind in this city. There were seven scenes. The first shows a Kansas town in the throes of a cyclone. The effects, worked by means of a stereopticon, were vividly realistic. The second scene, the transformation being made during a rainstorm projected on a gauze screen by the stereopticon, showed the country of the Munchkins. The third scene was a road in the woods, used to allow time for the setting of the great poppy field, one of the most beautiful ideas ever worked out by a scenic artist. The poppies, growing in rows, were represented by young women dressed in green, with large red hats, and the effect was extremely pretty. Another transformation made during a stereopticon snowstorm brought into view the poppy field in Winter. The flowers lay dead upon the ground and everything was covered with snow. This scene was even more effective than its predecessor, and brought down the house. The second act was in the courtyard of the Wizard's palace and was very pretty, and the scene of the last act, a beautiful grove with wistaria vines clambering over everything, was a fitting climax to the series. This set, as well as the two poppy scenes, were painted by John Young. Walter Burridge and Fred Gibson were responsible for the others.

The costumes are elaborate and in the best possible taste. A very large and pretty collection of chorus girls displayed the dresses to perfection. They made frequent complete changes, and the result was a series of brilliant stage pictures full of life and motion, for which credit is due to that past master of the art of bringing out the hidden possibilities of the chorus girl, Julian Mitchell, whose work for several seasons past at Weber and Fields' has made his reputation as the king of his craft.

The book of the piece is very weak. The lines consist almost entirely of old-fashioned puns, and some of them are of the sort that make one groan involuntarily. The music is tuneful, and there is plenty of it. The best numbers are "Niccolo's Piccolo," by McDonough and Sloane; "Medley of All Nations," by Smith and Sloane; "Rosalie," and "I Love Only One Girl in the Wide, Wide World," by Cobb and Edwards; and "Hurrah for Baffin's Bay," by Bryan and Zimerman.

The honors of the night went unquestionably to Fred A. Stone as the Scarecrow. The character is quaint and original, and in it Mr. Stone displayed himself possessed of a comedian of exceptional natural. He was apparently as limber as an India-rubber doll, and his every gesture was the cue for an outburst of mirth. He danced in delicious style of his embellishment, but it was always good, and he was expected to excel in the respect, but few, even of his most ardent admirers, anticipated that he would dance as remarkably as he did. His partner, David C. Montgomery, was a close second, and he played the Tin Woodman with remarkable capability. The two were seen together in most of the scenes, and while they were on the fun was fast and furious. Anna Laughlin, who is so tiny that she used to be, but dropped the "Little" from her name when she voted "quite," sang a pronounced individual hit. Next in order for favorable mention come Arthur Hill, who played the Cowardly Lion. He had a fine "prop" to work with, and his personating was very fine indeed. Edwin J. Stone, as the Cow, was also very amusing. Frederick Hayes, who has for two years charmed audiences in the role of the Dummy Dolly, Miss Wynn wears tights that display her remarkably pretty figure, but she wears them with a modesty that is as rare as it is charming. Miss Wynn has the best voice in the company, and uses it with skill. Bobby Gaylor, who played the Wizard, had his old league ball his company voice with his as usual, and was quite successful in his efforts to amuse. Helen Byron as the Lady Lunatic, Grace Kimball as Trixie, Ida Darrge as the Pussy Queen, and Tom Piper, Gilbert Clayton, Joseph Schrode, Edith Hutchins, Harold Merry, and Stephen Maley all helped the fun along and assisted in placing The Wizard of Oz on the top wave of popularity. It is an entertainment that will please children of all ages, from six to ninety-six, and should easily run the season out to overflowing houses.

Irving Place—Noble Blood.

Comedy in three acts by Ferdinand Bonn and Thilo von Trotha. Produced Jan. 20.

Napoleon I	Ferdinand Bonn
Baron Rumpeph	John Pabst
Hanns	Otto Rohmann
Jean Rumpeph	Willy Frey
Count Eberhard von Kronheim	Otto Gebert
Elisabeth	Berta Bonn
Fritz	Ida Frey
Von [illegible]	Hedwig v. Gerstenberg
Von Bedow	Franz Eichenberg
Von Gerlof	Richard Schlichtmann
Bergmann	Heinrich Rehrich
Rose	Grete Kunder
Isidor Kalmus	Ferdinand Bonn

That it is the exception for an actor to write a good play was again proved at the Irving Place Theatre last Tuesday night, when Noble Blood, a comedy in three acts by Ferdinand Bonn and Thilo von Trotha, had its first American presentation. The joint authors exploited Herr Bonn's versatility by furnishing him with a dual role, that of a horse trader and of Napoleon. As might have been expected, the first part was drawn on conventional lines.

The Jew has been levied upon so frequently for the purposes of the stage that there remains almost no side of him with which we have not become thoroughly acquainted. The type represented by Kalmus is a very familiar one. Much of the comedy assigned to him by his creators was not pertinent to the action and was literally dragged in by the hair. As for the Napoleon the less said the better. The only resemblance to the original lay in the actor's make-up and in the pose commonly associated with the Emperor. There was nothing characteristic to the part. A Napoleon of another sort (although undoubtedly not historical) is that of George Bernard Shaw in his one-act play, The Man of Destiny. There was one innovation in the direction of realism in Herr Bonn's portrayal of the role. The conqueror of Europe is shown at table and the meal he eats has nothing of the make-believe about it. His attention is so entirely absorbed by his forays upon the food before him that he scarcely notices the beautiful woman at his feet, pleading for her husband's life.

The plot is simple and savors strongly of the melodrama. It is never original, but moves always in channels that have become well defined from usage. The time-worn situation of the virtuous woman attacked or at grips by the unscrupulous lover is employed not once, but twice. In the first case the sudden conversion of the blackguardly pursuer to the faithful friend was highly improbable. The play is calculated, however, to win the sympathy of German audiences by its appeals to their patriotism. The hatred of the Prussians toward the French invaders is shown with no sparing hand. All the heroism of the piece is assigned to the German characters and the Frenchmen are made either villains or fools.

The play opens at the time of Napoleon's invasion of Germany in 1806. Countess Elisabeth Kronheim, wife of a Prussian officer opposed to the French, has sought safety in the royal palace at Berlin. With her are her son Fritz, her father, a peppery retired soldier, and her sister

CURRENT AMUSEMENTS

Week Ending January 31.

ACADEMY OF MUSIC—Florodora—1st week—1 to 8 times.
AMERICAN—Fay Hong and Honey.
BELASCO—Blanche Bates in The Darling of the Gods—8th week—37 to 43 times.
BIJOU—The Bird in the Cage—3d week—17 to 21 times.
BROADWAY—The Silver Slipper—14th week—105 to 113 times.
CARNEGIE HALL—Musical entertainments.
CASINO—A Chinese Honeymoon—35th week—239 to 246 times.
CIRCLE—Closed.
CRITERION—Julia Marlowe in The Cavalier—8th week—41 to 47 times—The Little Princess—3d week—9 to 15 times.
DALY'S—Jerome Sykes in The Billionaire—8th week—38 to 41 times.
DEWEY—Scribner's Morning Glories company.
EDEN MUSEE—De Kolta and Figures in Wax.
EMPIRE—Charles Richman and Margaret Anglin in The Unfortunate—3d week—16 to 23 times.
FOURTEENTH STREET—Robert Hilliard in Jim Bludso—4th week—28 to 32 times.
GARDEN—E. H. Sothern in If I Were King—1st week—1 to 7 times—(Extra Hamlet matinee Tuesday.)
GARRICK—Annie Russell in Miss and Men—2d week—8 to 14 times.
GRAND OPERA HOUSE—Joe Welch in The Peddler.
HARLEM OPERA HOUSE—The Rogers Brothers in Harvard.
HERALD SQUARE—De Wolf Hopper in Mr. Pickwick—2d week—8 to 14 times.
HURTIG AND SEAMON'S—Vaudeville.
IRVING PLACE—The German Drama.
KEITH'S UNION SQUARE—Vaudeville.
KNICKERBOCKER—Mr. Blue Beard—2d week—8 to 13 times.
LONDON—Rose Hill Folly company.
MADISON SQUARE—Elizabeth Tyree in Gretna Green—4th week—26 to 32 times.
MADISON SQUARE GARDEN—Closed.
MAJESTIC THEATRE—The Wizard of Oz—2d week—8 to 14 times.
MANHATTAN—Mrs. Fiske in Mary of Magdala—11th week—73 to 79 times—Mary Shaw in Ghosts.
MENDELSSOHN HALL—Musical entertainments.
METROPOLIS—Lost River.
METROPOLITAN OPERA HOUSE—Maurice Grau Opera company.
MINER'S BOWERY—The Topsy Turvy Burlesquers.
MRS. OSBORN'S PLAYHOUSE—Romeo and Juliet.
MURRAY HILL—His Wife's Father.
NEW STAR—Why Women Sin.
NEW YORK—When Johnny Comes Marching Home—7th week—46 to 52 times.
OLYMPIC—All Roses' Burlesque company.
PASTOR'S—Vaudeville.
PEOPLE'S—The Hebrew Drama.
PRINCESS—Louis Mann in The Consul—2d week—9 to 15 times.
PROCTOR'S FIFTH AVENUE—A Lady of Quality.
PROCTOR'S FIFTY-EIGHTH STREET—Cumberland '61.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125TH STREET—Rosedale.
ST. NICHOLAS GARDEN—Closed.
SAVOY—The Girl With the Green Eyes—8th week—38 to 43 times.
THALIA—The Hebrew Drama.
THIRD AVENUE—A Thoroughbred Tramp.
WALLACK'S—The Sultan of Sulu—8th week—38 to 43 times.
WEBER AND FIELDS'—Twirly-Whirly—21st week—121 to 127 times.
WEST END—The Price of Honor.
WINDSOR—The Hebrew Drama.
VICTORIA—Viola Allen in The Eternal City—11th week—71 to 79 times.

Eva. Kronheim is heartsick by a sight of his wife and child and, in spite of the danger involved, he decides to visit them at their dwelling. With the aid of Kalman, a friendly Jew [illegible], he is smuggled through the enemy's lines and soon is in his wife's arms. Their happiness is rudely interrupted by the announcement of the approach of Baron Baumbach, a German in the service of Napoleon. The husband is hidden in his wife's bedchamber, there to await the departure of the unwelcome visitor. The Baron, carried away by the beauty of the Countess, makes rough love to her. She shrieks, her husband enters and is taken into custody by the police guards. As he is in full uniform within the enemy's lines, it is understood that a spy's death is in store for him. Baumbach sees the evil of his ways and proclaims himself friendly for the unhappy woman he has wronged. His sudden change of front is due to love at first sight for the fair Eva. Napoleon arrives upon the scene, and to him the Countess appeals for the release of her husband. The Emperor too, succumbs to her charms and attempts to win her by force. She repulses him. She ends a speech arraigning him for his grossness and pettiness by calling him a pervert. The appellation brings him to his senses, and moved by the wife's pleadings, augmented by those of Baumbach, he pardons the Count. Baumbach and Eva are betrothed and all ends well.

Herr Swan filled the role of Kalman completely. It is a character part of the kind in which he shines. As Napoleon he was less successful, but this is due more to the ungrateful material with which he worked than to any defect in his acting. Franz Kloeschner was admirable as the patriotic Prussian father, von Bredow. John Poland played Baron Baumbach with much polish. Willy Frey gave an amusing sketch of the French soldier, Jean Strampela. Bertha Rocco was a beautiful Countess Kronheim, but she scarcely filled the requirements of the part. Hedwig von Ostermann had little to do and did that little well.

Knickerbocker—Mr. Blue Beard.

A spectacular entertainment by J. Hickory Wood and Arthur Collins, with lyrics by J. Cheever Goodwin and music by Frederic Solomon. Produced Jan. 21.

Mr. Blue Beard	Dan McAvoy
Sister Anne	Eddie Foy
Fatima	Flora Parker
Selim	Adele Rafter
Izzy Dashey	Bessie Maglen
Abdallah	Norma Kopp
Mustapha	Will Danforth
Irish Patsaw	Herbert Cawthorne
Selim	Thomas O'Brien
Kassim	Bessie De Vole
Aladdin	Sam Reed
Alnaschar	Frank Young
Hiram	Clara Havel
Esther	May Taylor
Amina	Edith Palmer
Hiram	Helen Howard
Nellie	Rose Earle
Dina	Myrtle Arlington
Zoli	Nellie Simmons
Lalloof	Harry Murdoc
Doctor	George A. Cameron
Kassim	Fred Walsh
Selim	Abner Symmons
Hassan	W. H. White
Fa Sal	Chauncey Holland
Stella	Georgia Kelley

If money, beautiful scenery, lavish costuming and wonderful spectacular effects are a criterion, then Mr. Blue Beard is to be congratulated. If catchy music, bright lines and clever acting are also an essential of success, then he must be consoled, for he certainly needs sympathy. It is like a soapbubble, this great, grand and wonderful spectacular entertainment—like a soapbubble upon which a sunbeam strikes. Its colors allure us, but when the bubble is burst (and it bursts long before the performance is over) there is nothing there but a dirty little drop of soapy water.

It appeals essentially to the eye. If a delegation of deaf mutes could witness it they would no doubt be pleased; but to one with an ordinary amount of gray matter and a natural and unclloyed appetite it is like eating too much *pâté de foie gras* and drinking too much champagne.

The production is in three acts and a lot of scenes, while a list of those who are responsible for its being is too long to quote. However, the general effect that it gives one is that by the time the scenery and costumes had been bought there was nothing left with which to purchase even a limited amount of brains for the creation of the libretto. John J. McNally, of Boston, has revised the book of the piece. It is to be wondered why he took the trouble, for certainly it could have been no worse in the original. The jokes are merely old ones with new costumes or very forced puns, and the lines which many of the players speak with the glib ability of an auctioneer are sadly flat—so flat, in fact, that even the slightest ripple of merriment scarcely ever disturbed the tranquillity of the performance.

The music was in places pleasing, but as a rule it was decidedly commonplace. Above all, it was very, very loud, and some of the finales, in fact, closely resembled a subway explosion. At first one did not mind, but gradually one's ears became tired of the abuse and one felt a desire to request the orchestra and the immense chorus to make just a little less noise. To be sure, there were several pretty numbers. One of these was a double octette which bore so close a resemblance to the famous Florodora sextette that it was nearer a twin than a mere sister. The only difference was that four more people participated and the costuming was more showy. The music and words were almost identical. Another was "Melody Lane," while a third, "I'm as Good as I Ought to Be," rendered by Flora Parker, did not get half the reception that it deserved, for it was really a good number.

The scenic displays were magnificent, and the ballets were all that could be desired—if one desires such things to such an extent—for the costumes were painfully scant, there was a lavish display of whirling limbs, and though each coryphee must have had seven or eight changes it is doubtful if there was enough material in them all to make for each figure one serviceable article of apparel.

The dancing was excellent, however, the chorus dances being notably good, while Fraulein Else Haertig and her troupe of aerialists, on visible wires, hovered over the stage on several occasions and performed an air dance that was very effective.

Dan McAvoy was inconsistent, inane and tiresome as Blue Beard. In his imitations, however, a bit of vaudevillism left over from his other days, he won some applause, and that was the only time that he rose above the decidedly commonplace. He was rather coarse, and imparted a touch of vulgarity to a very tedious part.

Eddie Foy, in a female part, was intermittently funny. At any rate he was not so noisy; yet he, too, resurrected much deceased business and availed himself of the venerable slap stick. On the whole, however, he was the best male member of the cast.

Herbert Cawthorne, too, did fairly well. He might have made more of several scenes that he had, but he got through a weak part with little discredit. Thomas O'Brien, a former vaudeville favorite, in a small part contributed a little to the piece, although he was far better in his former vocation. As Mustapha, Will Danforth looked well but seemed too big for a small part.

One of the bright spots of the play was Flora Parker. She is a dainty little actress and read her lines well and without affectation. Her singing, even though she has not too good a voice, was pleasing and she looked her role and adhered to female attire throughout the piece—a very grateful contrast, for she, Eddie Foy, and six male impersonators of female characters were the only ones that did.

Norma Kopp, too, was excellent. Her singing was tuneful, her acting acceptable, and on several occasions she was warmly applauded. But there was so much scenery and so much chorus and so much dancing that she had little opportunity to show what she really could do. As was she, Adele Rafter, too, appeared in tights, taking the role of a man, which is an always ridiculous but constantly perpetrated act. Miss Rafter has a splendid voice, but in Mr. Blue Beard she has no opportunity to use it save in a few very hoarse speeches that are quite impossible.

That dainty little graduate of Weber and Fields, Bessie Maglen, also was in manly garb a part of the time. The other part she was in feminine dress, which is inconsistent but spectacular. However, one could forgive her this, for she is clever and dainty and trim, and can sing a little. At any rate, she is pleasing to the eye, and to the eye alone the piece appeals.

In mentioning the leading people of the piece there is one who must not be forgotten. In fact, she should come very near the head of the list, for simply by her own good work she has risen from the obscurity of a gigantic chorus, and she is?—no one knows who. She is a young woman, slender and unformed, and appears in a chorus of tough girls. By her antics and cleverness she attracted the attention of the audience, and the applause was all for her. She alone was responsible for the many encores that the number received.

Manhattan—Ghosts.

At the Manhattan Theatre yesterday afternoon George Fawcett's special company, headed by Mary Shaw, began a series of four matinee performances of Henrik Ibsen's drama, Ghosts. The play was presented with Miss Shaw in the role of Mrs. Alving at Carnegie Lyceum several seasons ago, and at that time it was discussed at length in the columns of THE MIRROR. That public interest in the serious modern drama has increased greatly even in the short period since then was shown by the size of and the various classes of society represented in the audience at the Manhattan. Ibsen is no longer reckoned a terrifying bogie of the stage. People have come to realize that his plays are not for the cultured few alone; and that one need not be a faddist to appreciate them. Ghosts—one of the most fearful of his tragedies—held the audience of yesterday spellbound. The occasion marked the awakening of a new and saner interest in Ibsen than has before been known in New York.

Upon witnessing Ghosts for the third or fourth time one is impressed far more than at first by the magnificent architecture of the play. It is so strongly, so superbly, built that its every wall and turret is absolutely unassailable. Compared to the popular plays of the day, it stands like a noble castle beside a house of cards. It is magnificent. The plot moves onward with the certainty, the relentlessness, of a glacier. There is no escape from the doom that is foreshadowed in the opening act. The lightest word that is spoken reveals the steady movement forward of the tragic motive. To the thoughtful person the witnessing of a performance of Ghosts is as a lifetime of experience; and even the average playgoer of New York must feel, to a degree, an appreciation of the power, art and knowledge of the human heart and soul shown by the author.

Miss Shaw and her supporting company present the marvelous drama in a way that brings out its best theatric qualities. Miss Shaw herself as Mrs. Alving is quite beyond all ordinary words of praise. It is impossible to fancy a greater Mrs. Alving. She touches the deepest, most stirring chords that the role may bring forth, and yet in her every word and action she is as natural as though she were in her own home. There is in her impersonation a splendid humanness that is rarely seen on the stage—a sincerity and feeling that baffles criticism because it seems more than art.

Frederick Lewis in the role of Oswald Alving gave a performance that differed somewhat from John Blair's and Courtney Thorpe's portrayals of the role. The differences, however, were more a matter of personality rather than of conception. Mr. Lewis was a trifle more melodramatic than either of the others, and then he brought forward more prominently than they some of the minor speeches and incidents. His impersonation was, however, in excellent proportion and in the terrible scene at the climax he was superb.

Maurice Wilkinson acted Pastor Manders very creditably. He has been well schooled in the serious modern drama, and he showed that training by his understanding of the role. In the outward show of the part he lacked somewhat in repose, but, all in all, his impersonation was worthy of high commendation.

Charles A. Gay as Jacob Engstrand gave a capital character impersonation, though he was not thoroughly in the atmosphere of the play. His Engstrom was a trifle more English than Norwegian, yet he displayed truly and impressively the spirit of the part.

Virginia Kline played the role of Regina Engstrand in an almost perfect manner. It is a role that makes odd demands upon its actress, and one that offers many pitfalls. Miss Kline played it in quite the right key and with vivacity as well as intelligence.

The play was well mounted and the stage-management was excellent. The other three of the series of matinees will take place to-day (Tuesday) and on Thursday and Friday of this week.

New Star—The Road to Ruin.

The Road to Ruin, one of Theodore Kremer's typical melodramas, was presented by Sullivan, Harris and Woods at the New Star last week and was welcomed with every sign of popular approval by immense audiences.

Virginia Thornton gave a sincere and natural rendering of her role as Bertha Deane, Jack's neglected sweetheart. Lillian Gerome, as Mrs. Morton, Jack's mother, showed skill and judgment in her work. The Wanda Wheeler of Grace Wolvin was a meritorious effort. Thomas N. Heffron as Frank Kennedy, gambler, made a crafty and polished villain. The small part of Rudolph, the anarchist, confined in a Tombs cell, was made quite prominent by Henry Burge's cleverness. The Suzette of Florence Gerald was also a successful bit of original work.

The comedy element of the play was mainly in the competent hands of Harry and Sadie Fields. Harry Fields, as Isaie Cohen, who "wants to see New York," was very amusing, giving an interpretation full of shrewd and nonchalant humor, and with Sadie Fielding made a hit in their Yiddish cake-walk and musical specialties.

In the intermission after Act III the boxer, Jack Munroe, gave a four-round exhibition with the gloves to the intense delight of the gallery.

Third Avenue—A Thoroughbred Tramp.

In line with the other tramp plays of the season, Elmer Walters' company in A Thoroughbred Tramp opened a week's engagement at the Third Avenue Theatre yesterday afternoon to a very large house. John J. Swartwood, in the role of T. Rush Thompson, P. B., was just such a wanderer as one might meet on any of the park benches, except that he showed intelligence and humor. Lawrence Williams made an acceptable villain in the part of Frederick Lawrence. Bert L. King as Edward Temple, Harry Darlington as Judge Gilpin and Texas Bill, William Martin as Hop Li, Harry Hampton as Old Rocky, Ed Davenport as Jim Smith, Otto Owens as Broncho Charley, and Sam Lewis as Bob were all good. Harry H. Franklin exhibited a happy German dialect and mannerisms in the role of Otto Hackmeyer. Maud Truax as Mabel Hathaway, Gay Carrol as Nellie Hathaway, and Blanchard Brand as Harriet Trenton, deserve commendation. Next week The James Boys in Missouri.

American—Secret Service.

A commendable production of Secret Service was the offering of the American Theatre Stock company last week. Maurice Freeman entered into the spirit of the character of Captain Thorne and in the telegraph scene his acting was especially good. Jesseline Rodgers was excellent as Edith Varney. Robert Cummings as Benton Arrelsford, Thomas Reynolds as Wilfred Varney, Paul Scott as Jonas, Laura Almosnino as Caroline Mittford, Lillian Bayer as Mrs. Varney, Bert Lytell as the First Operator, Frank E. Jamieson as General Randolph, Julia Blanc as Martha, and Helen Campbell as Miss Kittridge were acceptable. The others in the cast were equal to requirements. The play was well put on and very large audiences took advantage of the opportunity of seeing the drama. This week, For Home and Honor is the attraction.

Murray Hill—His Wife's Father.

The Henry V. Donnelly Stock company at the Murray Hill Theatre present this week Martha Morton's comedy, His Wife's Father. The audience was large yesterday afternoon, and was, as usual, generous in the matter of applause. The presentation deserved all the appreciation that it received.

Henry V. Donnelly himself appeared as Buchanan Billings and acted with his customary and delightful gusto. Others in the cast who did especially good work were Franklyn Roberts as Frank Hamilton, N. Sheldon Lewis as Maynard Langdon, Robert McWade, Jr., as Mathew, Laura Hope Crews as Nellie Hamilton, and Isabel O'Madigan as Mrs. Canary.

Next week, Moths.

At Other Playhouses.

GARDEN.—E. H. Sothern emerges from Hamlet into his former success, If I Were King, in which Cecelia Loftus will also appear. Mr. Sothern will give a special matinee of Hamlet to-day (Tuesday).

BELASCO.—Blanche Bates still continues in The Darling of the Gods.

MANHATTAN.—The enthusiasm over Mrs. Fiske in Mary of Magdala still continues to such an extent that it has been found necessary to give two special Wednesday matinees, which will take place on Jan. 28 and Feb. 4. Mrs. Fiske's engagement at the Manhattan will continue only until March, owing to engagements in other cities that will prevent the run of Mary of Magdala continuing throughout the season, as it well could do.

BROADWAY.—The Silver Slipper runs on.

WALLACK'S.—Ade's The Sultan of Sulu draws large audiences steadily.

CRITERION.—Julia Marlowe still plays The Cavalier, and at matinee performances The Little Princess pleases.

FOURTEENTH STREET.—Jim Bludso, with Robert Hilliard, is the attraction.

SAVOY.—Clara Bloodgood, with The Girl with the Green Eyes, enters upon her sixth week.

CASINO.—A Chinese Honeymoon is a fixture.

ACADEMY OF MUSIC.—A revival of Florodora begins this week.

DALY'S.—The Billionaire, with Jerome Sykes, begins its fifth week.

BIJOU.—The Bird in the Cage still continues to large houses.

EMPIRE.—Charles Richman and Margaret Anglin are playing in The Unforeseen.

MADISON SQUARE.—Elizabeth Tyree in Gretna Green begins her last week here. The production of The Earl of Pawtucket will take place on Monday.

NEW YORK.—When Johnny Comes Marching Home nears the close of its engagement.

METROPOLIS.—Lost River is the attraction for the week.

WEST END.—The Price of Honor will fill the week at this house and will be noted further next week.

NEW STAR.—A new melodrama, Why Women Sin, which is the current attraction, will be reviewed next week.

THE LIEBLER FOREIGN ARRANGEMENTS.

After spending seven weeks in London and Paris George C. Tyler, of Liebler and Company, has returned and has brought with him much news of interest to theatregoers. Most important, perhaps, of the contracts is an agreement with Henry Bataille, who dramatized Tolstoi's Resurrection. The young playwright is to furnish a drama based upon the life of Louise La Vallière, the young mistress of Louis XIV.

Final arrangements were made for Vesta Tilley's starring tour next season in The Isle of Boy, and contracts were also signed with MM. Guggenheim and Faure for a piece which will be produced in Paris in April and which Kyrle Bellew will star next season. The piece treats of the period of the restoration and is centered about an officer of the Old Guard. This piece, as will also Bataille's play, will be translated by Louis L. Parker, the adapter of L'Aiglon. Madame Rejane will not come to this country next season, as the directors of the Théâtre Vaudeville insist that she remain there during the entire season.

In addition to these arrangements Mr. Tyler states that he has contracted with the very prominent playwrights whose names he cannot yet divulge to furnish Liebler and Company with plays that will be produced by them next season.

"THE THEATRE" WINS.

A Paris court has rendered judgment in the suit brought by the publishers of the French magazine, *Le Théâtre*, against *The Theatre*, of New York, in favor of the American publication, its French contemporary having failed to obtain satisfaction on any of the charges contained in the complaint. The suit was brought some months ago by Manzi, Joyant and Company, publishers of *Le Théâtre*, charging that *The Theatre* was a wilful imitation of the French periodical, and that its publication here injured the sale of the French periodical. Meyer Brothers and Company, publishers of *The Theatre*, denied that their publication had ever been misrepresented by them as being an American edition of *Le Théâtre*. They pointed out that *The Theatre* is printed in English and deals almost exclusively with the American stage, whereas *Le Théâtre* is printed in French and deals almost exclusively with the French stage.

FISHER'S LATEST ENTERPRISES.

John C. Fisher, half owner of Florodora and owner of the American rights of The Silver Slipper, has just completed the arrangements for the production of one new musical comedy in this country next season and has obtained the option on another. The first is as yet unfinished and has not been named, but is now being written by Owen Hall and Sidney Jones, and Mr. Fisher has obtained the American and Canadian rights for its forthcoming production here. The other comedy is A Princess of Kensington, which was produced at the Savoy Theatre, London, on Jan. 22. Basil Hood and Edward German are the authors of the new piece.

ELEONORA DUSE'S FAREWELL.

Eleonora Duse and her Italian company gave their last performance of their visit in America this season at the Metropolitan Opera House last Tuesday afternoon. The programme consisted of acts of Magda, The Dead City, and The Wife of Claude. The audience was comparatively small, proving again that New York playgoers have no sympathy with Signora Duse's present choice of plays, much as they esteem her as an actress. On Thursday Signora Duse and her manager, Joseph Smith, sailed for Europe on *La Savoie*. Her company will sail to-day (Tuesday) on the *Sicilia*, of the Italian Line.

CHRISTEN DALY'S KITTENS.

Fuzzy Wuzzy, the cat at Daly's Theatre, assisted by Jerome Sykes and the members of The Billionaire company, held a christening last Saturday of five of the former's offspring. Mr. Sykes acted as godfather and the kittens were named Mandy, Hiram, Willie, Doro, and Oscar Hammerstein. A celebration, in which neither the parent nor her children figured to any appreciable extent, followed the ceremony.

PROFESSIONAL DOINGS.

Harry Corson Clarke has again entered the ranks of actor-managers and is about to open a season of sixteen weeks in Seattle and San Francisco. In both of these cities Mr. Clarke has long been popular, and there is no doubt that his present enterprise will be as profitable as his past ventures have been. After leaving the East last Summer Mr. Clarke played a successful season on the road, and for eight weeks at the Republic Theatre, San Francisco, he made a succession of pronounced hits in the various roles of his repertoire. The new company has already won high favor in San Francisco. It includes Margaret Dale Owen, Lillian Albertson, Dorah Bearimo, Claudia Rogers, Julia Walcott, Lorraine Lyons, Henry Bradley, George Bosworth, William Harris, Howard Trull, and Edward George. On Feb. 1 Mr. Clarke will begin a six weeks' season with his company at the Seattle Theatre, Seattle, and from there will return to San Francisco for a season of ten weeks. In both cities he will present the comedies in which he has won notable success.

Frank Hodges and Madge Haller were married in Chicago on Jan. 22.

Owing to illness at home, James R. Adams has been compelled to close his Ravel's New Humpty Dumpty company. Mr. Adams will next season, in co-operation with his brother, George H. Adams, put two companies on the road.

Edith Blair, of The Silver Slipper, is ill with typhoid fever. Her condition is not considered dangerous, however.

C. H. Farnham and Lottie Emmons, of The Weary Willie Walker company, on Jan. 22 were married at Toledo, O.

Henry C. Harrison and Edna Marshall (Van Forren), of the Huntley-Moore Stock company, were on Jan. 24 married at Harrisburg Pa. A supper followed the ceremony.

The McDougall-Le Vaunt company has closed its season because of the illness of Miss Le Vaunt. However, as soon as her health shall permit the tour will be resumed.

Edna Aug has abandoned her starring tour because of the illness of Martha Morton, who has been writing for her a play entitled A Four-Leaf Clover. Miss Aug has returned to vaudeville for the rest of the season.

Andrew Mack will begin a two weeks' engagement at the Fourteenth Street Theatre on Feb. 9 in Theodore Burt Sayre's new play, The Bold Soger Boy.

David Belasco is confined to his house with a severe cold.

On Saturday night Blanche Walsh closed temporarily her tour in The Daughter of Hamilcar and has returned to New York. Rehearsals will begin on Wednesday for Hammerstein's production of Tolstoi's Resurrection, in which Miss Walsh will originate the role of Maslova. The first performance of the piece will be given on Tuesday, Feb. 17, instead of on Monday, in order that the production may appear simultaneously with that of Beerbohm Tree in London.

A French version of Florodora will be presented to-night in Paris.

Collin Kemper, of the firm of Wagenhals and Kemper, who has been abroad arranging for a dramatization of Tolstoi's Resurrection, which that firm will produce conjointly with Oscar Hammerstein, witnessed a recent performance of the piece at Paris and also a rehearsal of the Beerbohm Tree production in London.

E. J. Maxfield, a manufacturer, and Belle Ashland, of The Billionaire company, were married on Saturday at the Little Church Around the Corner.

Several friends of Madame Janauschek living in Philadelphia are talking of giving a benefit for her in that city.

Velma Swanston gave a birthday party at her home in West Twenty-fifth Street on Saturday last. Beverly Sitgreaves entertained the guests with her imitations of Madame Duse and Sarah Bernhardt.

Weedon Grossmith, in The Night of the Party, closed at New London on Saturday.

Charles D. Pitt has replaced Harry Mestayer in Chauncey Olcott's company. Mr. Mestayer was forced to retire owing to severe illness.

Mrs. Bruna, who has been seriously ill in Memphis, returned to New York on Sunday and will go directly to Lakewood for three weeks to recuperate. She will reopen her tour in Unorna about the middle of February.

Edmund Burroughs, of The County Fair, through the recent death of his uncle, the Rev. Henry C. Burroughs, has inherited property valued at $75,000.

Alden Benedict, it is said, will produce a dramatization of Tolstoi's "Resurrection," with Hettie Bernard Chase in the part of Maslova.

Maurice Campbell has just returned from Boston, where Henrietta Crosman is now playing. At Saturday's performances of The Sword of the King it was found necessary to put the orchestra beneath the stage in order to accommodate the throngs that attended.

Horsford's Acid Phosphate.

Half a teaspoonful in half a glass of water, just before retiring, quiets the nerves, nourishes the body and gives restful sleep.

LAWYER.

Able lawyer will take care of your interests. No fee unless earned. Prompt and efficient service.
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THEATRES AND MUSIC HALLS.

Tony Pastor's.

George Fuller Golden heads a bill that includes Dixon, Bowers and Dixon, Smirl and Emmer, Baby Mabel's animals, Julian and Sallie Rock, the Talbotts, Miss Norton, Carmen Sisters, Mr. and Mrs. Larry Shaw, La Vine and Alma, William and John Burke, the Tannens, Sam D. Drane, Wilbur Aiken, and the vitagraph. The Pittsburgh McCoy Trio in The Mischievous Brother is an added attraction.

Keith's Union Square.

Pepita makes her New York reappearance in her dancing specialty with new effects and costumes. Others are Mr. and Mrs. Clay Clement in The Baron's Love Story; Rapoli, Keough and Ballard, Stuart Barnes, Brette Troupe, Klein, Ott Brothers and Nickerson, Carson and Willard, Anna Caldwell, Rossetta and Beloir, Trask and Gladden, W. D. Hall, Lynch and Jewell, W. J. Templeton, Mr. and Mrs. Neil Litchfield, Billie Taylor, and the biograph.

Proctor's Fifth Avenue.

A Lady of Quality, with special scenery and costumes, is the offering of the permanent stock company. Minnie Seligman plays the principal part, supported by William Bramwell, Florence Rand, Verner Clargue, Gerald Griffin, Paul McAllister, Ada Lewis, John Westley and others. The dog contains Pert's dogs, Cassmore and Flemen, and others.

Proctor's Twenty-third Street.

The bill includes The Holly Tree Inn, the Four Otts, Tucker's cats, Frederick Bradnas and Burns, Young America, Gaiatette, Tom Almond, Emma and Hilliar, Lath Russell, Mr. and Mrs. Harry Ellsworth in a new sketch called The Silk Stocking, and others.

Proctor's 125th Street.

The stock company of this house, after a very successful week in Albany, returns with a production of Rosedale, with Adelaide Keim, James K. Wilson, Sol Aiken, Charles E. Bray, George Friend, Arthur Buckmann, Ivah M. Wills, Rosalie Lee Leslie, and others in the cast. Mr. Proctor's Living Art Studies and Pauline Saxon appear between the acts.

Proctor's Fifty-eighth Street.

The stock company returns this week in a special production of Cumberland, '61, with Helen Arthur Crawford, Ned Howard Fowler, Louis Bennett, Albert Harris, Charles W. King, Oscar Graham, Margaret Kirker, Lovetta Hosley, Maud Wilson, and others in the cast. Between the acts there are specialties by Bettina Gerard, Dorsch and Russell, and others.

Hurtig and Seamon's.

Clayton White, Marie Stuart and company, Hines and Remington, and Maud Raymond are the headliners, with such clever lesser lights as the Four Rosas, Weston and Allen, Gehest Sisters, Cross and Holden, Reed's bull-terriers, and the vitagraph making up the bill.

Weber and Fields'.

The run of Twirly Whirly and The Stickiness of Gelatine continues, with Dailey, Kelly, Weber and Fields, Bigelow, Collier and the Misses Russell, Templeton, Allen, Bailey, and others in the cast.

THE BURLESQUE HOUSES.

DEWEY.—Scribner's Morning Glories are here in full bloom.

MINER'S BOWERY.—The Topsy Turvys are turning things upside down this week.

LONDON.—The Rose Hill English Folly company is shooting folly as it flies.

OLYMPIC.—Al. Reeves' Big Burlesque company is entertaining the Harlemites.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Woodward's seals and sea lions headed the bill and went through their marvelous performance to the accompaniment of almost continuous applause. The ball-bouncing and hat-catching feats were especially interesting. May Duryea and John Kearney were seen in a sketch called The Impostor. It started off splendidly and there were several excellent bits of burlesque business that made the audience laugh uproariously. The second half of the act is very tame, however, and Miss Duryea was especially weak in her tipsy scene. Mr. Kearney used Jessie Couthoul's famous speaking tube speech, using a telephone instead of a tube. Perhaps Miss Couthoul gave Mr. Kearney permission to use it or maybe it is original with Mr. Kearney. At any rate it was done here first by Miss Couthoul, and as it is one of the best things in her act she ought to know that it is being done by somebody else. Every time a trick like this is used it becomes less valuable, and there should be some understanding between artists as to the use of valuable material of this kind. Haines and Vidocq were hilariously amusing and were warmly welcomed after their long absence in the Windy City. Nat Haines has several new gags which he calls "Young and rising riddles." John Bowker delivered his very interesting travologue, with pictures. He took his audience around the world in twenty minutes, which beats Jules Verne and Nellie Bly by several days. Billy Gould sang and talked in his easy, offhand way, and his ditties and remarks were thoroughly appreciated. McCabe, Sabine and Vera were extremely amusing in their act, The Arrival of Kittie McCarthy. Miss Vera is a clever dancer and her partners are good Irish comedians. The Clan Johnstone Troupe of International Dancers did Scotch and Irish reels, hornpipes and sword dances, with a few bagpipe selections thrown in for good measure, and were heartily encored. Elvira Frencelli and Thomas Lewis presented their vocal specialty with much success and were liberally applauded. Berol and Berol made some astonishingly good pictures from rags. They are the originators of this specialty and of course are far ahead of their imitators. The aerobatic work of Muhlambark's Arabs, a comedy act by Bennett and O'Brien; Fiskowski's imitations, a musical comedy by Earl and Wilson, some well rendered songs by Ada Arnoldson, trick bicycle work by Carlotta Delmar; excellent dancing by Miller and Kreuter, Tanner and Gilbert's comedy sketch, the stereopticon and biograph were the other numbers of a good programme.

TONY PASTOR'S.—Another good bill was headed by Kelly and Violetta, whose singing pleased so well that they were forced to respond to many encores. Lee and Kingston entertained with their act, which, in spite of its English flavor, is very amusing. Dainty Irene Franklin contributed several good songs and added considerably to her popularity. James Richmond Glenroy and his green gloves made the hit of the bill. He is a red-hot favorite at Pastor's and his remarks are invariably greeted with shrieks of laughter. McMahon and Chappelle, sketchists; the Three Dunpees, the Trilleys, Cassmore and Flemen, the Two Fennels, the Two De Gronas, the Travelettes, and the vitagraph were also in the bill. Weston and Allen were an added attraction and scored a hit in The Rent Collector.

PROCTOR'S FIFTY-EIGHTH STREET.—Laura Biggar, in a sketch called A Thief in the Night, was the star of the vaudeville bill, which took the place of the regular dramatic offering by the stock company for the week. Miss Biggar played a trained nurse, who is mistaken for a female burglar by the son-in-law of the old woman who has hired her. The misunderstanding is the basis of a very amusing series of lines and situations, that kept the audience laughing from start to finish. Miss Biggar was quietly effective and extracted much humor from her part. She was ably assisted by Sidney Wilmer, as a sporty young man, who is not at home often enough to keep track of the doings of his family. The Holly Tree Inn sketch was well presented and warmly approved, especially by the younger generation. Mr. Proctor's superb production of living pictures was applauded, the subjects being the same as those shown at the down-town house two weeks ago. Goggin and Davis scored heavily in their very funny acrobatic and dancing specialty. The Folly Trio turned on their fusillade of fun with good results. The Martine Brothers astounded everybody with their marvelous agility, and one of them turned a hundred somersaults in as many seconds on the bounding table. Brooks Brothers handed out some good gags, songs and dances. Pauline Saxon, with her songs, dances and imitations, and Professor Park's dogs were also in the bill.

PROCTOR'S FIFTH AVENUE.—As a change from the heavier drama recently produced by the stock company, Lend Me Your Wife, one of the greatest successes in the repertoire of the late Roland Reed, was put on last week. Frederick Bond, who has not played in a long time, as he is so busy supervising the various Proctor stock companies that he has very little leisure for learning lines, appeared in Reed's old part of Captain Tarbox and scored an unequivocal success. If is too bad we do not see him oftener. Minnie Seligman played Bessie Bunting and showed her versatility by giving a very bright performance. William Bramwell was an amiable Dick Rusby. Florence Rand looked pretty and acted with spirit, and Jack K. Wise also scored. Paul McAllister, Verner Clargue, John Westley, Julian Reed and Al. Roberts made up a well balanced cast. The vaudeville numbers were contributed by Albertini and Jessie Miller, Mr. and Mrs. Frank Lorenzo, the Hollands, Francis Le Page, Hart and Nick, Lena Cooper, William T. Davis, and the biograph.

PROCTOR'S TWENTY-THIRD STREET.—Captain Webb's seals and sea lions were put through their paces to the accompaniment of almost continuous applause. The Three Yoscarys did some extraordinary acrobatic work. Frank Bishop had some new songs and essaying parodies on his favorite topic that were very good. Claudius and Curtis played their banjos very well indeed. Dan and Polly Mann had a fine place on the bill, and their sketch, Nearly Married, went splendidly; in fact, it was one of the best things in the programme. William H. Maxwell and Daisy Dudley scored heavily in The Singing Lesson, by Will M. Cressy. Osborn who plays years Knight Brothers, Twin Sisters Kessick, Bill Bailey, Ward and Wardette, Fisher and Brockway, William C. Mueller, and the biograph.

PROCTOR'S FIFTH STREET.—Around the World in Eighty Days, presented by the stock company of the Fifty-eighth Street house, drew large audiences. Ned Howard Fowler, Edna Archer Crawford, and Gerald Griffin played the leading roles excellently. Dorsch and Russell, John E. Drew, and the kinetechnoscope were seen between the acts.

HURTIG AND SEAMON'S.—Lillian Burkhart, who has a very large following in Harlem, headed the bill last week, presenting for the first time in New York a pretty one-act play by Hubert Henry Davies, called Fifty Years Ago. The scene is laid in the hall of an old manor house in 1850. Old Squire Thornhurst is discovered seated by his fire, smoking. His servant enters, announcing that Dorothy, the old man's granddaughter, wishes to see him. Dorothy had taken it into her head to elope, and the old gentleman was very stern in his refusal to see her. She is not to be denied, however, and tries all the arts of feminine coquetry on her grandparent, but without avail, until a happy idea strikes her. She, with his permission, to her clothes are damp, retires to the bedroom of her grandmother (who has passed away) and dons the very dress and powdered wig the old lady had worn on the night, fifty years before, when she had eloped with the old man, who is so relentless in his refusal to pardon the girl for what he had done himself. Dorothy returns, and the old man, in a sort of dream, joins her in the minuet, at the conclusion of which he, still dreaming, begs her to elope with him. The arrival of the lights in the hands of the faithful servant brings him back to his senses. He sees the error of his way and extends his forgiveness and blessing to the young couple. The part of Dorothy affords Miss Burkhart abundant opportunity for the display of that grace and charm of manner that have placed her in her present position on the stage. She was coquettish, plausible, teasing, tearful and "pouty" by turns, and in each and every mood was charming. The setting showed traces of Miss Burkhart's excellent taste, and her brocaded gown was a marvelously beautiful creation. At the end of the little play she recited a short epilogue that finished it very prettily. She was assisted by Page Spencer as the hard-hearted Squire, George Sydney as the husband, and Henry Drake as the servant. Fifty Years Ago is a decided addition to Miss Burkhart's repertoire, and she is to be congratulated on her good judgment in accepting and producing it. Elizabeth Murray sang a new coon song called "If I Get Back to Nashville, Tennessee," and some older ones, with good results, and her little stories caught the fancy of the house. Good, old, reliable Harry Le Clair made a hit of the largest possible proportions. His song, "Just for Stickin' to a Sailor," is a gem in its way and a study of real life that was admirably carried out. His other work was clean-cut and altogether admirable. Swan and Bambard are also deserving of great praise for their extraordinary acrobatic comedy work. One of them has a neck that is apparently made of rubber, and he stretched it to the full satisfaction of everybody. The Great Powell, as debonair as of yore and with as much savoir faire as ever, performed some feats of magic that were out of the ordinary. His trick with the wine and the cookies and the little glass tubes is the neatest and most puzzling of all of those games that has been done in New York in years. It is enough to make the ghost of "Ollie James" sit up straight and wonder. His "mind reading" is going on pleasantly on Broadway. The Three Adonis, Fay Sisters, Fred Kimble, Harvey and Allen, and the vitagraph rounded out a very entertaining programme.

WEBER AND FIELDS'.—The same admirably nonsensical story, full humor and delightful music at every performance. The same dainty and merry entertainers of Twirly Whirly and The Stickiness of Gelatine made his lean dainty for those fortunate enough to secure seats in New York's most popular music hall.

Photo by Windrath, Chicago. FLORENCE BINDLEY.

The Burlesque Season.

DEWEY.—The Moonlight Maids, under the management of Charles Franklin, presented a satisfactory entertainment to a number of large audiences. The bill opened with a travesty called A Day and a Night, written by Williams and Adams, who played the leading parts very cleverly. The old favorites the Rogers Bros., Allen and Reeves, Tyson Harlan, Williams and Adams, La Due De Vean, and Craig and Archer. The Festive Throng was the wind-up, in which the entire company appeared.

MINER'S BOWERY.—Watson's American Burlesquers repeated the performance seen recently at the Dewey, and kept large houses well amused. W. R. Watson was as funny as ever, and the tricks of Rahal were plenty of applause.

LONDON.—Clark's Royal Burlesquers played successfully and won laughter and applause from good sized audiences.

OLYMPIC.—Frank B. Carr's Thoroughbreds trotted several heats and their paces seemed to please the Harlemites.

FLORENCE BINDLEY.

Florence Bindley, whose picture appears on this page, is justly proud of her diamond studded dress. She is doing a new act, in which she wears this wonderful costume, which is described as a "diamond dream." The dress is literally covered with brilliants, and it makes an astonishingly dazzling effect as worn by the sprightly little actress. During Miss Bindley's engagement at the Olympic Theatre, Chicago, recently, a man was discovered seated in one of the orchestra chairs making a copy of the costume. He was ejected from the theatre. The next night he appeared again, and similar action was taken. The third time he appeared a policeman was summoned, and it is said that Miss Bindley will endeavor to discover if an original costume cannot be protected in the courts as well as any other sort of theatrical property. Milliners and designers who have the creative faculty will probably follow the proceedings with interest. Miss Bindley is making the hit of her career in her new specialty, the value of which is much enhanced by the costume, a faint idea of which may be had from the picture, which does not begin to do it justice.

A SUCCESSFUL SKETCH WRITER.

W. W. Prosser, who has been correspondent of THE MIRROR at Columbus, O., for several years, has been meeting with unusual success of late as a sketch writer. Last week he received a cable gram from Gracie Emmett, who is in Sydney, Australia, saying that his sketch, A Countess for Revenue Only, had made a big hit. Mr. Prosser recently submitted the scenario of a new one-act play to Lillian Burkhart, who was so taken with the idea that she immediately sent word to him to finish it for her. Mr. Prosser is also at work on an operatic comedy for Eckert and Berg, which will require very elaborate staging, and is also writing a three-act comedy for Gracie Emmett, who is using another sketch of his, called A Mercenary Missionary. Train Twenty Minutes Late is another of Mr. Prosser's works, which is being successfully played by Norton and Binkly.

MOTOGIRL A SENSATION.

Motogirl, the novelty of this season in vaudeville, has created a sensation at Keith's Boston house and has drawn crowds of curious people, who go again and again to see if they can penetrate the mystery. Motogirl is a real live girl, who has by much practice learned to control every muscle of her body so thoroughly that she can stand the closest examination without betraying the fact that she is not a dummy. She was examined by a clinic of eye specialists in San Francisco recently and kept her eyes fixed in one position for over an hour without winking or moving them once. During her performance she is passed among the audience, and those who choose may pinch her, and no matter how hard the pinch may be, she never squirms. Motogirl will be seen shortly at Keith's Union Square, when a detailed description of the act will be given in THE MIRROR.

MINER'S NEW THEATRE.

Thomas W. Miner on Jan. 15 received from McElfatrick and Sons the plans for his new theatre, which he is to erect on the plaza at Third Avenue and 128th Street, this city. Ground will be broken in February and the theatre will be opened in the early Fall. The policy of the new house will be the same as that of Mr. Miner's Bowery and Eighth Avenue theatres. This is Thomas W. Miner's first venture in theatre building, although he has been connected with various theatrical enterprises during the past fifteen years. He is the third son of the late Henry C. Miner. For the benefit of the "doubters" Mr. Miner wishes it to be distinctly understood that his new venture is not to be built on "paper," but is a real, bona fide affair, to be constructed of bricks, stone and iron, and that it will positively be open and ready for business next season.

HARLEMITES HONOR FOWLER.

Ned Howard Fowler, who was leading man at Proctor's 125th Street Theatre for several months and who is now appearing in the same capacity at the Fifty-eighth Street house, was surprised on Thursday evening last by being made the recipient of a fine set of resolutions, splendidly framed, given him as a token of the regard by the leading citizens of Harlem, who had been delighted with his work in the stock company. The Fifty-eighth Street company was playing a special engagement last week at the Harlem theatre, and thus a good opportunity was presented for the giving of the testimonial. Mr. Fowler expressed his appreciation in a very neat speech, although he was too much overcome to do the subject justice.

WOODWARD'S BABY SEAL.

Captain Woodward is justly proud of his little baby seal. It was born and bred practically on the stage, its parents being the two features of the troupe and extremely clever animals, so that Captain Woodward has great expectations regarding the youngster's future. It is about six months old and was first exhibited to an admiring public six weeks after it was born. Captain Woodward has devoted over twenty years to the teaching of seals and sea lions, but this is the first time he has been able to raise a baby seal from parents that have been continually with the troupe. As a matter of fact, this is the only seal born in captivity that has been successfully raised.

LOCKHART'S ELEPHANTS TO BE SOLD.

Sam Lockhart, the great elephant trainer, has made up his mind to retire from business and is offering his four animals for sale. The "Three Graces" and Tom Tom, the baby elephant cyclist, one of the "cutest" little beasts on the stage, make up the collection, that Mr. Lockhart has exhibited with the greatest success all over the world. Mr. Lockhart and his pets will be at Keith's New Theatre, Philadelphia, for the next two weeks.

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"THE MAJOR AND THE MAID."

HEAD: *Atlantic City Press*, Jan. 18—Rastus and Banks, the best colored team ever seen here, appeared in The Major and the Maid. Lovers of real, unadulterated fun, find abundant to laugh at in the ridiculous dancing, eccentricities and humorous remarks of this famous pair.

This week Academy of Music, Lowell, Mass.; Feb. 2, Empire Theatre, Washington, D. C.

Address 150 West 115th St., N. Y. City, or all Agents.

W. W. PROSSER, Dramatic Author

Writer of A COUNTESS FOR REVENUE ONLY and A MERCENARY MISSIONARY for Gracie Emmett. TRAIN TWENTY MINUTES LATE for J. Norton and Mabel Binkly.

In preparation: A one-act comedy for Lillian Burkhart. A three act comedy for Gracie Emmett. An operatic vaudeville comedy for Eckert and Berg. Will accept a limited number of commissions from recognized players. For terms on Plays, Sketches, Lyrics, and Libretto, address

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"Mary Hampton and Co., in your new sketch, a BIG HIT."

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NOTE—Will produce a new act within 90 days, same author, and, as is the past, will be something out of the ordinary. Always looking for a novelty and willing to pay for it any time.

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"What won't they do next." A tremendous success on every bill.

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THE GROTESQUE ECCENTRICS.

Louisville, Ky., this week. Have a few weeks open—Feb. 16, 18 and March 2.

TO MANAGERS—You can buy a few weeks before we sell out. Remember, this is the act that makes them laugh good and long, not a dull moment, full of bright comedy and good acrobatic work. Three people in the act.

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THE COUNTESS DELIGHTS AUSTRALIA!

Gracie Emmett sends the following enthusiastic message:

CABLEGRAM.

W. W. PROSSER, Columbus, O. Sydney, Australia, Jany. 16, 1903.

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WHO IS THE MOTOGIRL

Now on her third week at Keith's, Boston! How is it there are none in that vast crowd flocking to see her that can swear to her identity or picture her most wonderful disguise? Even after being handled and on one occasion lifted high above the audience and brought down on her feet again with great force, by an over zealous man, this phenomenon remained immovable. *Boston Journal* says: "This week there is a most charming and puzzling object at Keith's in the shape of The 'Motogirl.' She tripples over almost into the orchestra and while the audience catches its breath over the apparent contretemps, exclaims in a sweet and natural manner, 'Good evening, ladies and gentlemen,' then bounding away with a pirouette. 'Tis a capital joke and no wonder it goes. One cannot help enjoying such pleasant fooling from so delightful a personality." 500 applications for autographs of Motogirl in two weeks while in Boston.

Offers are pending with the Keith management, if previous dates can be canceled, for a run of at least one month in Philadelphia and New York City of the Mo-to-girl.

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LONEY HASKELL

Oh, Joy! Time nearly all filled. Every available Sunday night filled also.

Last week in Nashville mixed me in a *live stock* company. I delivered the right kind of *beef* and I butchered the audience.

This week—Back again, Orpheum, New Orleans, La.

BERT HOWARD AND LEONA BLAND

Sixteen acts on the bill at Keith's Theatre, Providence, last week, and we closed the show, held the people and MADE GOOD!!!

ORIGINALITY IS OUR MOTTO.

Chase's Empire Theatre, Cleveland, O., this week. Temple Theatre, Detroit, Mich., next week.

Mr. and Mrs. Swickard

Orpheum, Scranton, this week.

"Yes, we are *positively* going to *Africa* about June 1, 1903."

"Vaudeville's Best Mimetic."

AL. LAWRENCE

N. B.—All the principal Mimetics are a species of fish known as the OCTO-PUS (which means A-Great-EEL). I am known as a "CEPHALOPODE." Look it up.

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This Week—Temple Theatre, Detroit, Mich.

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Howard Theatre, Boston, this week.

The Original Burlesque on Ching Ling Foo.

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EXCLUSIVE ACTS SOLICITED

WHY FRED NIBLO IS HAPPY.

The bright morning sun was just beginning to steal over the housetops in the upper part of New York city on Friday morning last, and as the first rays peeped into a certain happy little home they illuminated the face of a young man, who sat gazing intently at the door leading into the adjoining room.

His face was worn and haggard from loss of sleep, but his eyes glowed with that light that gleams when a man's whole heart looks out through his eyes, expressing hope in every glance.

The minutes faded into hours and still he gazed at the door as though everything in life depended upon it. When the deep-toned bell in a neighboring church tower was pealing out the hour of nine the door opened. A matronly woman in a white cap and apron stepped out, closing the door softly behind her. She was smiling as she looked at the man, who rose from his chair with the eager look upon his face intensified.

The woman took him by the hand and said softly, "It's a boy, Mr. Niblo; it's a boy!"

Congratulations may be addressed to Mr. and Mrs. Fred Niblo and to Mr. and Mrs. Jerry Cohan, for Josephine Cohan Niblo, the dearest, daintiest little dancer of the whole vaudeville world, is the happy mother of a nine-pound baby boy.

BOOKED FOR LONDON.

Jessie Bartlett Davis has been booked by Robert Gunn for an engagement in London, beginning June 20, at one of the big music halls.

VAUDEVILLE JOTTINGS.

James E. Rowe and Marguerite Ferguson are the guests of A. W. Pivot, the San Francisco millionaire. They will spend two weeks in Los Angeles on his ranch and then journey down to San Diego for six weeks.

Charles W. Nelson, of the Nelson Family of Acrobats, and Rosie Gordyne, both of the Joshua Simpkins co., were married in Holly, N. Y., on Jan 19 by A. G. Smith, the local Justice of the Peace. They will remain with the co. for the present.

Snyder and Buckley have been engaged by Manager Shea, of Buffalo, to play Weber and Fields' parts in his Fiddle Dee Dee co. for the remainder of the season. They were completely bowled up in vaudeville, but Mr. Shea made them such a good offer that they decided to cut their dates back, and will play them at the close of the season with Fiddle Dee Dee.

Jessie Couthoui, who was the headliner at the Avenue last week, writes that Manager Lamkin issued very attractive announcements of her re-engagement at his theatre, and mailed several hundreds of them to the prominent society families of Detroit.

Victor Moore has fully recovered from his illness and will be seen in vaudeville the rest of the season with Neat Night, in the successful skit, by Edward Mc Wade, entitled Change Your Act. This is the sketch that made such a hit last Summer over the Orpheum circuit, and should again prove a valuable addition to vaudeville. The duo opened at Springfield, Mass., Jan. 25, with Worcester to follow.

Edward Delaney and Marie Estella are having an elaborate set of scenery made for their travesty comedy, The Mystery of the Yogis, which will be presented later in the season.

Frank Bessman and Rose Adelle, after two successful weeks at Bridgeport and Waterbury, are playing the Orpheum, Brooklyn, this week. They contemplate producing a new act by a well-known author in the near future.

Ollie Young and Brother met with the most flattering success at the Grand Opera House, Chicago, last week with Primrose and Dockstader's Minstrels. After a brief Southern tour the co. will open a Broadway engagement in New York, and the expectations are that it will more than duplicate their run of two months last season.

Walter Stetson and co., assisted by Anna Marvel, have been playing dates on the New England circuit with much success. The act, A Villain Unmasked, was written by Mr. Stetson and has met with favor at the Proctor houses and at Tony Pastor's.

Owing to ill health Mabel Sinon, who, with May Stewart, has been presenting A Mysterious Pill in vaudeville, has been compelled to cancel all bookings for the team. Miss Sinon will not be seen in vaudeville again this season.

Joseph T. Benaim has assumed the management of Lalla Tarquin and his troupe of Oriental dancers and acrobats, which has recently returned from a European tour.

Linda Evans and Harry Mills began their Western tour in A Country Dance yesterday, and will fill engagements in all the principal cities. Miss Evans has given an order to Edmund Day for a new act that will be ready for production before the end of the season.

During a recent engagement in Washington James Richard Glenroy and his wife were shown through the White House, from top to bottom, by Robert Mitchell, an old friend of the "green gloves" specialist.

Billy Gould was billed as "the Broadway Favorite" at Keith's last week, and justly so, as he played fifty-four consecutive weeks at the New York Theatre, appearing in The Giddy Throng and King Carnival during the regular season and on the roof during the Summer.

Marshall P. Wilder headed the bill at Keith's Philadelphia, and was heavily featured in the advertisements. His success, both as a drawing card and as an entertainer, was pronounced, and he scored a big hit from every point of view. Mr. Wilder's fixed and unchangeable salary is $500 per week, and he is still in demand by managers who know his value. He will be at the Avenue, Pittsburg, week of Feb. 2.

Williams and Nicholson obtained an important decision for Walter Stanton, a performer of this city, against Patrick F. Shea, a manager of Springfield, Mass., on January 22. Mr. Stanton, who is a bird impersonator, was engaged for Shea's houses by Charles L. Sasse, an agent, for two weeks, under a written contract. Shea repudiated the contract, and discharged Stanton after the first performance. The jury brought in a verdict for $200 in favor of Stanton. Justice John Henry McCarthy held that if Sasse had the right to make an unwritten contract, he had the same right to sign Shea's name to a written one.

Cantwell and Jennings tried a new comedy skit last week at the Empire Theatre, Hoboken and were well satisfied with its reception.

Weston and Walters has purchased a beautiful cottage at Fairview, N. J., where they expect to spend their Summers in luxurious ease.

The annual ball and entertainment of the employes of Tony Pastor's Theatre will take place on Thursday evening, Jan. 29, at Tammany Hall. A coon shouting contest will be the feature of the occasion.

J. H. Sparks, the circus proprietor, has lost his right arm as the result of blood poisoning, brought on by the bite of a lion. He has not yet recovered, and unless the amputation stops the progress of the disease, he may lose his life.

The benefit arranged for the widow of John Strömberg will take place at Weber and Fields on Sunday evening, Feb. 1.

Marie Dressler has agreed to appear in vaudeville as soon as she has completely recovered. It is said that her salary for the first week will be $1,000.

It is rumored that Timothy D. Sullivan, the Tammany politician, is interested in the projected new theatre that is to be built on Second Avenue, between Fortieth and Twenty-third Streets.

It is possible that if Percy Williams succeeds beyond expectations at the Circle Music Hall that he will build an entirely new theatre on the site, instead of improving the old one.

Judge Gaynor last week set aside the judgment recently obtained by Adele Palmer against Edmond Hayes for $520.82, alleged to be due for arrears of salary.

Lillian Burkhart made a successful trial of her new sketch, A Strenuous Daisy, at Hurtig and Seamon's on Sunday evening last, and will use it during her engagement at the Orpheum, Brooklyn, week of Feb. 2.

Millie De Leon, who played an engagement at the New Britain, Conn., Opera House, Dec. 9, 1903, and created a sensation at that time by a dance, attempted to play a return engagement Jan. 23, which caused the matter to be brought before the City Council. The decision of the Council prevented any performance being given, also the revoking of the license of the New Britain Opera House co.

Ver Nalin and Godman, musical comedians, and the Harrisons, Clemo and Pinto, have joined the Graham Southern Specialty co. for the season.

John Ford, the dancer, joined When Reuben Comes to Town at Aurora, Ill., Jan. 26, and opens Feb. 1, playing light comedy part.

W. H. Murphy and Blanche Nichols open on the Orpheum Circuit at New Orleans Feb. 16. As this act will be new to the South, their success should be big.

Ventelle and Radcliffe are in their twenty-third successful week with Julu Walters' Ride Tracked co., presenting their comedy dancing novelty, Nobody at Home. They will remain with Walters until the close of the season and will return to vaudeville about June 1.

The roster of Knight and Decker's Monarch Minstrels includes Cash Knight, Leon Stalford, Frank H. Decker, Fred Trumper, James Hardy, L. H. Speeder, William Young, Dell Smith, Albert Bell, Roy Tworig, Joe Latoy, Archie Graves, Frank Latoy, Maunie Gilbert, Arthur Banta, James McKay, Norman Banta, William Smith, Frank Banta, Fred Towner, Harry Vonfell, George Williams, and James Reney. Arthur Midwinter, Guy Johnson, Al. Goewey, and Frank Goewey. A band of sixteen and an orchestra of nine are with the co.

Admiral and Mrs. Dot, who are now keeping a hotel at White Plains, N. Y., will entertain their old friends on the thirty-fifth birthday of the Admiral.

A cobra snake escaped from Sells Brothers' Circus in Charleston, S. C., last Fall and ever since has terrorized the negroes living in the suburbs. It was cornered by a band of colored men on Saturday and riddled with buckshot. The snake had given birth to fourteen lively youngsters and these were also killed.

Harry Thomson, the former "Mayor of the Bowery," now styles himself "the man with the goods." He has been playing clubs recently and making good.

Charlotte Deane and Louise Marcelli have postponed their intended invasion of vaudeville in the sketch Turning the Tables, Miss Deane having accepted an engagement as leading woman of the Empire Stock, Toledo.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—All of the vaudeville and burlesque houses changed their attractions this week. At the La Salle, where that rather senseless affair called The Paraders has held forth for some weeks, a new burletta comedy, or whatever you call it, which the author calls Tom-Tom, replaces The Paraders, and Manager Lowenthal, who has managed this house satisfactorily, has stepped down in favor of A. Campbell, who will wrestle with the job. While all this is going on Mark Lewis, the business-manager, is doing the actual labor, and sawing wood and not saying a word. Of the new production, Tom-Tom, there will be better opportunities anon to tell what Dave Lewis, Al. Shean, George Moore, Joe Howard, and all the other clever ones of the La Salle co. are doing in the double "Tom" play.—Harry Morris certainly has the king attraction of the burlesque field this season, or rather the best attraction playing the burlesque theatres, for his piece is a musical farce-comedy pure and simple, and good enough to play the Havlin and Stair circuit at that. A Night on Broadway, with Harry Morris and his jolly associates, is a mighty desirable combination. This week Hopkins' Theatre offers The Brigadiers, a co. of "brilliant, bright, breezy" entertainers, numbering forty people, but nothing said about "count 'em," for if you did there would be about fifteen shy. However, they are all kinds of entertaining material in this co. The girls are really nice to look at, costumes bright and showy, together with a splendid vaudeville bill in which some excellent work is introduced. The performance is quite satisfactory. John West is one of the best single musical acts in the business. Goldman's dog and cat circus furnishes fun enough to satisfy the most exacting, and among the others are Mantell Family, Rouctina, Parker and Harvey, Willis and Burns, and Hayes and Wayne. An Extra Session and A Night in Paris are the skits.—Sam T. Jack's: Harry Williams, Jr.'s, Imperial Burlesquers, a very good co., furnish a programme full of comedy and vaudeville. Two Old Sports introduces James Leonard, Cliff Gordon, Edna Urline, and Grace Forrest-Burke as principal performers. The specialty numbers proved to be of the better sort, embracing Kelly and Adams, Ford and Dot West, Perry and Randall, and Etta Victoria. The Williams co. is as well organized as it has been in seasons past.—Trocadero: Barbara Fidgety is the current offering at this resort, and again Nat and Sol Fields, along with Alex Carr, May Howard, and a lot of other familiar faces, appear. The Fields boys will have a benefit Feb. 4, which should net them a comfortable sum as they have made many friends in the Windy City.—The past week the three Kohl and Castle houses, Chicago Opera House, Haymarket, and Olympic, presented great straight bills of vaudeville. Among the artists that appeared were John and Emma Ray, Harrigan, Beaux and Belles Octette, Thorne and Carleton, Adelaide Herrmann and co., Ryan and Richfield, Wormwood's monkeys, Smith, Doty and Cee, the Garcinettas, Bonnie Thornton, Joe Flynn, Dolph and Susie Levine, Nelson Family, Le Roy and Clayton, Cushman, Holcombe and Curtis, the Baggesens, Mark Sullivan, and many other bright lights.—Primrose and Dockstader's Minstrels had a good week at the Grand Opera House and the performance was up to the standard in every particular. George Primrose is the same graceful chap and Dockstader's new stunt, Loco-Ko-Ko-Mobile, is a side splitter; in fact, so bright and original that I could sit it all through several times and enjoy it. Eddie Leonard, Howard Brothers, Nell O'Brien, and Young Brothers all had much to do with the best burnt-cork show on tour. HARRY HARL.

BOSTON, MASS.—Captain Woodward's seals are the topliners at Keith's for this week, although the Motogirl remains for one more week. The other cards are May Duryea and John Kearney, Mr. and Mrs. Mark Murphy, the Four Lukens, Golden Gate Quintette, Billy Clifford, World's Trio, Billy Link, Bijou Circus, Rice and Walters, Newell and Noble, Harry Wyman and Murray Garner, Skatorelli, Franceili and Lewis, and the biograph.—The Bijou is being occupied by C. P. Pinard's exhibition of post cards.—The Utopia Burlesquers are at the Palace this week.—Manchester's Crackerjack Burlesquers are at the Lyceum (return engagement).—At the Howard Athenaeum are Press Eldridge, Genaro and Bailey, James Richmond Glenroy, Mildred Howard de Gray, J. Bernard Dyllyn, Pantzer Trio, Cherry and Bates, Baker and Lynn, Tally-Ho Trio, the Deagons, Frank and Ida Williams, Billy Hines, and May Morris. The burlesque is Chinatown at Midnight.—The acts at Austin and Stone's include Leslie and Curdy, the De Wolfe Sisters, Gilbert and Gilbert, Adeline and the Dog Bobber, Adarel Sisters, Curtis and Adams, Harry Bliss, Daly and Daly, and Annie De Long.—Items: Augustus B. White has been selected as manager at Austin and Stone's, taking the place left vacant by the death of George Milbank. He has had a wide experience in theatrical affairs. The universal verdict is that he is the right man for the place.—The Fadette Women's Orchestra, which was at Keith's last Summer, will return there the first of May and play till September. During April a tour of New England will be played under the management of Mr. Keith. JAY BENTON.

PHILADELPHIA, PA.—Keith's New Chestnut Street Theatre has many features 26-31, headed by Lockhart's elephants. The Fadette Women's Orchestra continues a good card. Stephen Grattan and Maud White, Charlie Case, Colby and Way, John Bowker, Three Millettes, O. K. Sato, Clan Johnstone Troupe, Frebel and Ruge, Lynch and Janell, Carlotta Delmar, Weston and Walters, and Miller and Kreske complete programme; business large.—The Trocadero presents a merry party of noted favorites 26-31 in Miss New York, Jr. In Gay Paree Feb. 2.—The Lyceum has a corner on the sporting fraternity 26-31, as Jack Monroe is headlined with Roble's Knickerbocker Burlesquers. Clark's Royal Burlesquers Feb. 2.—The Star 26-31 has the Tiger Lillies, a co. of merit; business always large. Harry Bryant's Burlesquers Feb. 2.—The Arch Street Museum has 26-31 George E. Austin, Petching Brothers, Archie Royer, Lenore and St. Clair, Edwina Mercier, Brennan and Berry, Conwell and Swan, and the cineograph. The Fat Women's Extravaganza co. is a feature of the curio hall; big business. S. FERNBERGER.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, resident mgr.): Usual large business 19-24 and an excellent bill, headed by Wright Huntington, a strong local favorite, who, with Florida Kingsley, presented A Stolen Kiss. Charlie Case, Howard and Bland, Brothers Freyde, O. K. Sato, Brothers Franck, George W. Stewart, World's Trio, Golden Gate Quintet, Rice and Walters, Nellie V. Parker, Trask and Gladden, Bidwell and Watson, Skatorelli, and the Monograph. On afternoon 26, Wright Huntington and co. presented for the first time on any stage a new one-act play entitled A Stand Off, written by Charles Bell, a member of Mr. Huntington's support.—26-31: Nuly Antonio's Arabs, Howell Russell and co., Five Juggling Johnsons, Raines and Vidaire, Lerner and Gabriel, Alexis Capitaine, Binns, Binns and Binns, Hill and Whitaker, Ada Avondale, Brown and Navarro, Fishkowski, Barry and Halvorsen, Nevins and Arnold, Gray and Delano, and Wood and Ray.—Westminster (George H. Batchelor, mgr.): Al. Reeves Big co. was greeted by large houses 19-24. Irwin's Majestics 26-31. HOWARD C. RIPLEY.

JERSEY CITY, N. J.—Bon Ton (Thomas W. Dinkins, mgr.): Business continues fine. Appearing 19-24: Marshall and Lorraine, Crowley and Fowley, Rita Redmond, William Cahill, Laura Bennett and Kittie Allen, Fox, Hickey and Nelson, Watson, Hutchins and Blanche, and the vitagraph.—Item: The Empire Comedy Four failed to appear at the Bon Ton 19-24, and T. Francis Dorley, a clever monologue man, filled the gap.—Laura Bennett and Kittie Allen Fox are doing Sapho and Lulu, which goes big.—Workmen are engaged in the enlargement and renovation of the Washington Park Amphitheatre at Bayonne, which was such a success last Summer as a refined variety show. The new place is to be three times larger than at present, with a seating capacity of 2,500. J. J. Frank will be manager, assisted by Charles Kanter. The opening will occur April 6. WALTER C. SMITH.

NEWARK, N. J.—Vaudeville houses have felt the reaction from past holiday stagnation and are reaping good harvests. Waldmann's had a good attraction 19-24 in the Trocadero Burlesquers. The opening and closing burlesques pleased. The olio was mainly good. Thoroughbreds 26-31.—Proctor's presented a first-class bill 19-24, with the Russell Brothers as headliners. Bettina Gerard was scheduled to appear, but a severe cold prevented her from doing more than to make a brave effort on the first night to make good and then to close. The remainder of the programme was carried out by A. O. Duncan, Young America Quintette, Odetta, J. Warren Keane, Bennett and Miller, Morris and Bowen, Techow's Cats, and the kalatechnoscope. C. L. NELSON.

NEW HAVEN, CONN.—Poli's Wonderland (B. Z. Poli, mgr.): It is a laughing week at Poli's, and the theatre has been crowded at every performance. The feature is Gillette's class, Chris Bruno and Mabel Russell offer a good playlet. Hal Merritt gives his popular imitations and makes some new crayon sketches. Charming Julia Kingsley and Nelson Lewis were seen again in Her Uncle's Niece. Paul Barnes and co. in Wanted, An Aunt; James R. Butler, May and Olive La Vine, and Louise Cameron, the Watts, and the vitagraph make up the olio. Will F. Vernoy, Hacker and Lester, Johnson Trio, Benz and Elmer, Al. Lawrence, the Garnellas, and others.—Item: Mr. Poli has just been elected vice-president of the Friendly Sons of St. Patrick. JANE MARLIN.

ST. LOUIS, MO.—An unusually good bill was offered Columbia patrons 19-25. The headliners, Frank Keenan and co. in The Two Robins, were excellent. Webb's seals are a great act. Gus Williams, Weston and Raymond Trio, Florence Bindley, and Billy Carter were all good. Week 26: Cushman, Holcombe and Curtis, Le Roy and Clayton, Garcinetti Family, Mark Sullivan, Carver and Pollock, Schort and Berg, Bryant and Saville, Nugent and Vertig, Bert Leslie, the Four Burtons, Chris Lane, and Emmet and Welch.—The Brigadiers gave one of the best bills of the season at the Standard 19-24. The olio was especially strong. Weber's Parisian Widows 26-31. J. A. NORTON.

WASHINGTON, D. C.—The headliners at Chase's week 26 are Merville, Elmore and Rooth in The Two Juliets, Jennie Yeamans, Low Sully, Delmore and Lee, Hickey and Nelson, Wartenberg Brothers, Harmony Four, and the vitagraph also. Next week, The Empire Show.—Fulton's Jolly Green Widows are at Kernan's Lyceum, with Monroe and Marshall, Mlle. Dika and Carrie Fulton, and City Sports Feb. 2.—The Empire presents Watson Sisters' Burlesquers. Morrissey Sisters, Letto and Dello, Lawrence and Edwards, Seymour Sisters, and Altina, the magician. JOHN T. WARDE.

CINCINNATI, O.—The bill at the Columbia 18-24 was very satisfactory. The Duffin-Redeay Troupe of Aerial Artists and the Four Rianos were above criticism. Eva Mudge was a big success. In the biograph, as done by Wilfred Clarke and his co., was good. Mr. and Mrs. Jimmy Barry, Maddox and Wayne, the Three Watsons, La Belle Blanche, and the biascope completed the programme.—The Rentz-Santley co. was at People's 18-24 and pleased large houses. H. A. SUTTON.

BUFFALO, N. Y.—Shea's bill 19-24 contained a few good acts and several not so good. Eva Williams and Jac Tucker are always welcome, and they were enthusiastically received in their act new to Buffalo, entitled Driftwood. Miss Williams' comedy and pathos are delightfully blended. Others were Sidney Grant, Ethe Fay, Morris Cronin, the Sa-Vans, Sparrow, German and Lawson, Francis Wyllo and his dogs, and the Gaunte Trio.—The Lafayette had Sam Devere's Own co. 19-24. Next week, The Bowery Burlesquers. JOSEPH O'CONNOR.

KANSAS CITY, MO.—The bill at the Orpheum 18-24 was enjoyed by large audiences. John T. Sullivan, assisted by Margaret Atherton and Pauline Billopp, presented Captain Huntington. Others were James H. Cullen, Clivette, Raymond and Poun-Guard, Leslie's dogs, Albert Kartelli, Purvell and Maynard, Melville and Conway, and the kinodrome. Week 26-31: Servais Le Roy, Hallen and Fuller, Freres De Lucca Troupe, Warner and Blanchard, Beatrice Moreland, Arnim, and Wagner, and the kinodrome. D. KERDY CAMPBELL.

TORONTO, CAN.—Shea's (M. Shea, mgr.): The feature 19-24 was the one-act comedy Miyo San, by John E. Young. Laura Denio, Minnie Jacobson, and Helen Brackett. The piece has several catchy songs and is well staged. Others were Three Millettes, John Ford, Murphy and Nichols, Bertie Fowler, Fisher and Carroll, Snyder and Buckley, and Loris and Altina.—Star (F. W. Stair, mgr.): The Dainty Duchess co. filled the theatre 19-24. Dainty Paree Burlesquers 26-31. STANLEY McKEOWN BROWN.

DENVER, COL.—Denver's latest little playhouse, the Crystal Theatre, on Curtis Street, between Sixteenth and Seventh, will open its doors Feb. 2. It has a seating capacity of 316, all on one floor, and will be devoted to vaudeville. A programme of one hour's duration will be given five times during the day and evening. Frank Brodstreet, well known in vaudeville amusement circles, will be the manager. F. E. CARSTARPHEN.

BALTIMORE, MD.—Hyde's Comedians are at the Auditorium this week. Chief in interest are the Four Mortons. Others are Trovollo, Musical Colbys, Holloway Trio, Hall and Staley, Tom Hearn, and John H. Keefe. Rose and Fenton co. Feb. 2.—Phil Sheridan's Big Sports co. is at Kernan's Monumental. Next week Robie's Knickerbockers.—A satisfactory bill is presented at the Odeon. HAROLD RUTLEDGE.

OMAHA, NEB.—At the Creighton-Orpheum week 18: Orth and Fern, Beatrice Moreland, Hallen and Fuller, Warren and Blanchard, Carl Nobel, and the Five De Lucca. Miss Moreland's specialty is attractive and Hallen and Fuller made a hit. Week 25: Cole and Johnson, Clivette, Columbia Trio, James H. Cullen, Purcell and Maynard, Dorothy Walters. J. E. RINGWALT.

CLEVELAND, O.—Chase's Empire (C. J. Stevenson, mgr.): The bill 26-31 will include Adelaide Herrman, Howard and Bland, Yorke and Adams, John D. Gilbert, Gardner and Vincent, and Murphy and Nichols.—Star (Drew and Campbell, mgrs.): Vanity Fair co. 26-31. WILLIAM CRASTON.

TOLEDO, O.—Arcade (Frank Beal, mgr.): The Great Lafayette and his co. provided one of the best bills yet seen at this house 18-24. Lafayette, the Nosses, Zimmer, Miss Brenner, Burke, Muller and Teller, and Lynn Welcher; business good. C. M. EDSON.

ALBANY, N. Y.—Gaiety (Agnes Darcy, mgr.): The City Club Burlesquers returned 18-17 and pleased large audiences. World Beaters 19-21 to good business. Innocent Maids 22-24. CHARLES N. PHELPS.

MILWAUKEE, WIS.—Star (F. R. Trottman, mgr.): The High Rollers opened 18 and are doing a good business; performance satisfactory. Night on Broadway 25-31. CLAUDE L. N. NORRIE.

COLUMBUS, O.—Empire (H. A. Weisman, mgr.): Week 19-24: Jones and Walton, John D. Gilbert, who made a hit with a clever monologue, Murphy and Slater, Mr. and Mrs. Harry Thomas, whose An Up Town Flat went well; Jennie Yeamans, Mamie Rom-

Johnstown's Greatest Juggler.

EDWARD DOYLE

Feature of Cook-Church Co.

Johnstown, Pa., this week.

ington. [illegible] picaninnies made a great hit, and Lottie [illegible] to heavy business.—Item: A decided novelty [illegible] by Paul Neth, electrician at this house, [illegible] introduced week 19-24. It consists of a [illegible] bells, distributed throughout the house [illegible] with a miniature piano keyboard [illegible] placed before the musical director. It was [illegible] several times during each performance [illegible] many favorable comments.

YOUNGSTOWN, O.—Park (Weber and Rush, lessees; Joseph Weber, mgr.): Week 19: Ten Ichi co., Five Lems, Jess Dandy, Gardner and Vincent, Tascott, Williams and Williams, Leon Morris, and kinetograph. Business good. Week 26: Peck and His Mother-in-Law.—Items: Billy Van and co. were here week 18. Will play New Castle 24 and then go East.—Comedian Tom Evans is at his home here seriously ill of stomach trouble.—A Chinese Honeymoon has been booked for three nights early in February.

ROCHESTER, N. Y.—COOK OPERA HOUSE (F. E. Howe, mgr.; W. H. McCallum, resident mgr.): Business good week 18-24 with Bellman and Moore, Hacker and Davis, Rita Mack, Eddie Mack, James J. Morton, Colleen Mildred, Brothers Bellman, Waterbury Brothers and Tenny, and Gruewald and Chance. Week 25-31: James J. Corbett, Raymond and Clayton, Ed Raymond, the Three Keers, Leila Gladstone, Davis and Macauley, Permane Brothers, and Kennedy and Rooney.—Empire (Henry C. Jacobs, mgr.): Crackerjacks 19-24 to big business. Dainty Duchess 25-31.

PITTSBURG, PA.—Avenue (Harry Davis, mgr.): Week 19-24: Pauline Hall, Alexis Ostatiani, Mr. and Mrs. Perkins Fisher, Althea Family, Duffy, Bartella and Duffy, Binns, Binns and Binns, the Four Olivias, Charles Ernst Technicians Trio, Bernard Williams, Brennan and Kimberly, Powers and Theobald, William Rowe, and the cineomatograph; refined entertainment to big business.—Academy (Harry Williams, mgr.): Week 19-24: Bon Ton Burlesquers.—Duquesne (Harry Williams, mgr.): Week 19-24: Peck and His Mother-in-Law.

SYRACUSE, N. Y.—Bastable (C. H. Plunkett, mgr.): Mr. and Mrs. Neil Litchfield, Bonas and St. John, the Two Rosas, Sidonia, Lindsay and Fraser, Johnson and Wells, Simon and Walker, and Florence Burns, made up a good bill which drew large business 19-24. 26-31: Ten Ichi Troupe, Artie Hall, and others. Also, for the first time on any stage, M. B. Curtis and E. S. Gibson's sketch, A Girl of Destiny.—Item: Miss Wells, of Johnson and Wells, sprained her ankle during their turn 20.

PAWTUCKET, R. I.—Shoedy's (C. E. Cook, mgr.): Week 19: Charles Harris, Armstrong and Holly, Foley and Dale, the Falkinas, the Travellas, Fred Welcome, Laverne and Leo, Hazelle Lassalle, Cooper and Bailey.—Gaiety (J. J. Byrnes, mgr.): Week 19: Delkana, Seymour Sisters, Fagan and Marion, Paddy Maher, Jim Burke, May Peters, Gertie Zola.—Music Hall (Music Hall Estate, mgrs.): 21-24 first grand fair of Bernadette Lodge, No. 37, Order of Vasa.

SCRANTON, PA.—Dixie's (Henry P. Dixie, mgr.): Week 19-24, excellent business. Felix Rosey and Bertha Kelly, Lavender and Tessen, Doyle, Margaret Webb, Jane Courthope and co., Welch Brothers, Lewis Trio, and Nichols and Nichols made a strong bill.—Star (Alf G. Harrington, mgr.): Harry Bryant's Burlesquers pleased big business 14-17; strong co. Knickerbockers 19-21; usual crowds. Merry Matinees 22-24.

HOBOKEN, N. J.—Empire (A. M. Brennan, proprietor; J. P. Quinn, mgr.): The bill at the Empire 19-24 was exceedingly good. It included Edmund Hayes and co., Billy Clifford, Colby and Way, Weston and Walters, Katherine Hayes, Rosetta and Relatz, and the biograph. Week 26-31: Cardella and Carleton, Bell Hathaway, Ramsen and Arno, Raymond Teal, Belmont and O'Brien, Ward and Raymond, Nellie V. Parker, and biograph.

WORCESTER, MASS.—Park (P. F. Ross and Alf T. Wilton, lessees and mgrs.): An excellent performance 19-24, including Abbas Ben Quazz and Leila Tocalna, Kelly and Kent, George C. Davis, Guillian Four, Wanzer Troupe, Fiske and McDonough, Halley and Meehan, and Mlle. Adele. 26-31: Mr. and Mrs. Alfred Kelcey, Aarack's Hons, Charles Wayne, Kennedy and Quantrill, Princess Conchita, Dorothy Neville, and Lowell and Lowell.

ATLANTA, GA.—Bijou (Jake Wells, general mgr.; Henry De Give, resident mgr.): Week 19-24: Large business with M. B. Curtis and Althea De Mar in Sam'l at the Herald Square Hotel, Ida Emmet, May Mackey, Madge Robinson, Hazel May Hall, Mandy Jackson, Gus Reed, L. Melton Wyle, and Henry Truman, Ted T. Burns, Bailey and Madison, Waterbury Brothers, Latimore and Leigh, Dick and Alice McAvoy, and Ernest and Bert.

LOS ANGELES, CAL.—Orpheum: The second week, 12-18, of the Orpheum Road Show, augmented with McIntyre and Heath, brought out the S. R. O. sign at every performance. Two extra matinees were given to accommodate the crowds. This popular house has been redecorated by Mr. Gourlay, who recently won praise for his work at the Burbank.—Grand (Hy Koch, mgr.): Bill 11-17 a holdover; attendance good.

WATERBURY, CONN.—Jacques (Gean Jacques, mgr.): Adgie and her Boys, Lavender and Tessen, Mosher, Houghton and Mosher, Freres Brothers, Bailey and Bailey, Hall Stephens, Miss Norton, and John Keefe crowded the house 5-10. Week 19: John Kernell, Eretto Family, Terry and Elmer, Frank Bunnan and Rose Adelle, Burr and Ford, Reed and Shan, Relf Brothers, and Franco Piper are filling the house with well pleased audiences.

SAGINAW, MICH.—Jeffers (T. D. Rumford and Sam Marks, mgrs.): Week 12: Barnes' Dog and Pony Circus, Leo and Chapman, Mack and Elliott, Devere Sisters, La Jeau, the Lamonts, Little Lake Cotton, vitagraph; excellent business. Week 19: McCarver, Reed and McCarver, Frey and Fields, Christy and Willis, Mlle. Scott Walliber, Lambert and Pierce, Two Lamonts, vitagraph.

LOWELL, MASS.—Casto (Al. Haynes, mgr.): Week 19: Mary Hampton, Sam Drane, Mabel Leslie, Lillian and Shorty De Witt, Selma Rawleston, Kennedy and Quatrelli, Tenney and Bradley.; good bill; large houses. Week 26: Midgley and Carlisle, Sophie Burnham, Will Dockray, Robinson and Grant, Barton and Wakefield, Grant and Grant, Klein and Clifton, Bennett and Young.

LAWRENCE, MASS.—Casto (Al. Haynes, mgr.): Midgely and Carlisle headed one of the best bills of the season 19-24 to full houses. Others were: Sophie Burnham, Will Dockray, Robinson and Grant, Barton and Wakefield, Grant and Grant, Klein and Clifton, and Bennett and Young. 26-31: Dolan and Lenharr, Hallmbers Family, Wealle and Hill, Spader Johnson, Earl and Wilson, and the Gleasons.

FALL RIVER, MASS.—Rich's (A. E. Rich, mgr.): Utopians 22-24. American Burlesquers Feb. 1-3. City Club 4-6.—Casto (Al. Haynes, mgr.): Dolan and Lenharr, Raymond Moore made hits 19-24. Week 26: Mr. and Mrs. Perkins Fisher, Fred V. Bowers, John Mayon and co., the Three Santinos, the Frazer Troupe, Lillian Barlow-Neuville, James and Louise Turner, and moving pictures.

MUSKEGON, MICH.—Star (James Maxwell, mgr.): The Kellys, Eddie Forrest, Moving Pictures, and Eddie Free to light business Dec. 28-3. Mlle. Hilda, the Kellys, Eddie Raycraft 4-10 to good business. Mlle Vaggs, the Le Maina, Eddy Raycraft, the Kellys, and Sarah Dean 11-17 opened to good business.

INDIANAPOLIS, IND.—Grand (Shaffer Keister, mgr.): Week 19: Saharet, the dancer, Marvelous Marrilla, Frankel and Melbane, the Silvers, Flood Brothers, Brannan and Martini, Carlton and Terre, Quaker City Quartette, and the biascope; crowded houses.—Empire (Charles Zimmerman, mgr.): Week 19-24: Weber's Parisian Widows gave good bill.

WILMINGTON, DEL.—Dockstader's (W. L. Dockstader, mgr.): Mr. and Mrs. William Robyns, Dixon, Bowers and Dixon, Berol and Berol, Murphy and Willard, Johnny Healey, Reidy and Courtney, Mlle. Latina, and Terill and Simons 19-24. Good bill; large audiences.

MADISON, WIS.—Fiske's (Fred Fiske, mgr.): Andrews and Thompson Operatic co. week 18.

(For Vaudeville Performers' Dates, see page 8.)

LOUIS BERNSTEIN,

Photo by Bushnell, San Francisco, Cal.

Mr. Louis Bernstein, of the firm of Shapiro, Bernstein and Company, whose likeness appears herewith, is very popular with the profession, especially those whose reputation depends on singing good songs. Mr. Bernstein has the happy faculty of selecting the song most suitable for the singer, and his judgment is generally proved to be correct. Scores of singers have acted on his advice to their gratification. The success of Shapiro, Bernstein and Company is largely due to the untiring efforts and popularity of Mr. Bernstein.

DOWN IN MUSIC ROW.

Cooper and Schell, the two ginger girls with The Gay Morning Glories company, are featuring Jerome and Schwartz's new songs, "Sadie Anna," and "When the Stars Are Shining Bright."

Charley Krum has just returned from the Orpheum circuit, where he has been playing a two weeks' engagement, scoring a big hit. Mr. Krum's feature song was William H. Penn's "Dollie, Dollie, Dollie."

Helen Z. Whitney is making a special feature number of Ted Barron's new hit, "In Sunny Africa," with the Re-Produced of Lincoln company, which is being presented by R. W. Dale's Oriental Troubadours.

Joseph Schofield is singing Gillespie and Dillon's "I Will Return, Sweetheart, Again," and also "Just to be Near You," by Fay and Oliver.

Charles R. Foreman, the well-known song illustrator, is one of the features with the Utopians company, and is meeting with success singing Shapiro, Bernstein and Company's new ballad, "I'll Wed You in the Golden Summertime," "Only a Dream of the Golden Past," and "You'll Always be the Same Sweet Girl to Me."

J. Aldrich Libby reports great success with Kirby and Brazr's "In the Glare of Old Broadway," and will continue to feature this song during his Western engagements.

Harry De Lois recently scored a great hit at the Sans Souci with "In Sunny Africa," and "Home Ain't Nothing Like This."

The Bijou City Quartette are featuring "Twinkle," "Jane, My Jane," and "All is Fair in Love and War."

Sullivan and Kaiser, in a very neat comedy act that is doing well in vaudeville, are featuring Shapiro, Bernstein and Company's new song hits, "Only a Dream of the Golden Past," "You'll Always be the Same Sweet Girl to Me," "Mister Dooley," and "O'Brien."

The Manhattan Ladies' Quartette present effectively the brilliant march song, "Soldiers."

"When I Go Marching with Georgia," J. Fred Helf's interpolated song introduced by Jerome Sykes and Nellie Follis in Smith and Kerker's The Billionaire, is receiving encores at each performance.

Alice Leslie, who is playing the soubrette role in Alphonse and Gaston, reports a success singing Jerome and Schwartz's own songs, "Sadie Anna," "The Gambling Man," and Maud Nugent's new novelty song, "Pearlie."

At Hyde and Behman's Theatre last week Margaret Ashton proved heavily with "In Sunny Africa," the gallery evidently judging it a hit, as shown by their persistent and tuneful efforts to whistle it. Miss Ashton has resolved to feature the song, especially as she is soon going to "Sunny Africa."

Belle Stanbier, the dainty comedienne, who has vivacity and a voice, too, that is exceptionally good, has a repertoire rich in comedy and sentiment. "Lazy Bill" and "Good-night, Beloved, Good-night," form a part of it. Her latest introduction is "Oh, La, La, La," written for her by Louis Weslyn.

Ed Bixley, with the Sam Devere show, who has been singing Jerome and Schwartz's song, "I'm Tired," is now using "I Take Things Easy," in Chicago, published by Shapiro, Bernstein and Company.

Florence Hughes, also with the Sam Devere show, is making a tremendous hit singing Jerome and Schwartz's "Just Kiss Yourself Good-bye" and "The Gambling Man."

Lottie Gilson scored at the Avenue Theatre, Detroit, with three of J. Fred Helf's songs, "If You Can't Be a Bell Cow, Fall in Behind," "The Spirit of '76," and his newest effort, entitled "When I Go Marching with Georgia," which Miss Gilson introduced for the first time and which was encored again and again. Miss Gilson plays in New Orleans this week, and then will go direct on the Orpheum circuit for ten weeks.

Arthur Wallis, of the J. C. Rockwell Dramatic company, writes the publishers: "I have had great success all season with 'Stay in Your Own Backyard,' 'Why Did They Sell Killarney,' and others of your songs."

Wight, with The King of Detectives company, is featuring Shapiro, Bernstein and Company's publications, including "Spotless Town," "Mr. Dooley," and "O'Brien."

The Halls, song illustrators, are featuring Shapiro, Bernstein and Company's latest songs, "I'll Wed You in the Golden Summertime," "Jennie Lee," and "Only a Dream of the Golden Past."

I. Grant Gibson, with the Pennsylvania company, is using "Ma Starlight Sue," "I Need You, Honey," "Sallie Brown," and "Trouble" as a medley.

Madge Martley is featuring Maude Nugent's ballad, "You'll Always be the Same Sweet Girl to Me" and "I'll Wed You in the Golden Summertime," published by Shapiro, Bernstein and Company.

Mabel Russell and Christ Bruno have again entered vaudeville and will open at Poli's Theatre, New Haven, with Hurtig and Seamon's to follow. They will feature "The Spirit of '76" and "Trixie."

John Carmody is featuring "Noreen Mavourneen" and "The Voice of the Violets."

It is evidently true that even at the present time a song of merit is very much in demand. Such a song is "In Sunny Africa," judging from this incomplete list of performers who have put the song on during the past week: Tascott, the Six Steebins, the Empire Comedy Four, Kathleen Franklin, Mattie Wilton, Katherine Trayer, of Lilkie and Trayer; Master Charles Waller, and Lila Rhoe.

The Bailey Sisters are featuring Shapiro, Bernstein and Company's "I'll Wed You in the Golden Summertime" and "My Drowsy Babe."

Oliver T. Hidden is using "A Little Sprig of Green," "The Voice of the Violets," and "Noreen Mavourneen."

Madelina Clark, the clever child artist, now playing the little mother in The Fatal Wedding, is featuring Shapiro, Bernstein and Company's new own songs, "Just Kiss Yourself Good-bye," "The Gambling Man," "I Take Things Easy," "Sadie Anna," and Maud Nugent's "Pearlie."

Glenn and Chalon, in a medley, are making use of "Because You Were an Old Sweetheart of Mine," "I Wants Yer Back, Ma Hun," "Ma Starlight Sue," "Every Little Dog Has His Day," and "Pretty Molly Shannon." In single specialties, "Soldiers" and "I'm a Jonah Man."

Inez McCracker has added to her clever specialty by William H. Penn's love ballad, "There's Nobody Just Like You," scoring a big hit.

Clara Donghue, who is playing over the Proctor circuit, is meeting with success singing Jerome and Schwartz's new own song, "Just Kiss Yourself Good-bye," "The Gambling Man," "Sadie Anna," and Maud Nugent's "Pearlie."

Johnny Hoey and Clara Austin are using to advantage "Dead I Do" and "Mary, Don't You Hear My Calling?" published by the Windsor Music Company.

Ida Marie Rogers, playing the soubrette role in Percy Williams' Trayer, the Outlaw, has scored by her clever rendition of Max Witt's pretty ballad, "Purchase."

Aurie Dagwell, identified with Will H. Anderson's "Sadie, Say You Won't Say Nay," says that although she feels like making a change she is requested to sing the song wherever she plays return dates. She has added Gillespie and Anderson's "I Never Knew Till Now How Much I Loved You" to her repertoire.

Will S. Rising will feature Trahern and Smith's story song, "Sweet Clover."

Milton H. Kohn, of the Union Music Company, returned from Cuba last week and reports that the sales for his house in Cuba have gone beyond his expectations.

Lew Dockstader has recently secured in Chicago what he considers one of the best comic songs he ever had. It is entitled "Oh, Joy," and is by Gillespie, the composer of the popular "Absence Makes the Heart Grow Fonder" and other successes. Mr. Dockstader is delighted with the song and predicts great success for it.

"Orientia" is the name of the new Mexican intermezzo, by James G. Dewey, that has captured the far West. It is played by all bands and orchestras and is popular in the musical houses in San Francisco.

Frank Rushworth, the new tenor of the Anna Held company, is singing Ford and Bratton's charming ballad, "When You Are Near," with great success.

Emelie Sumner, who is an added feature with the Great Lafayette Show and opens Monday in Toledo, O., intends to feature Feist and Barron's new ballad, "There's No Place Like Home" and the popular little jungle song, "In Sunny Africa."

Nellie Hawthorne, of the Sisters Hawthorne, to judge from flattering notices, is eclipsing her previous successful efforts in pleasing the public. In the single turn which she does this season she introduces five songs of the magnetic type, "Kate O'Toole," "Little Belle of Japan," "Fuzzy Blossom Blue," "Soldiers," and "Little Maggie Dooley's Tin Band"—a veritable cluster of catches.

Kittie Harrison, the clever soubrette with A Bunch of Keys company, is featuring Shapiro, Bernstein and Company's song, "Those Tantalizing Eyes," "Sadie Anna," "I Take Things Easy," and "The Gambling Man."

Winsey and Ward, the successful song illustrators, write of the permanent popularity of "Place a Light to Guide Me Home." Their latest offering to the public will be "The Passion Flower" and "Sadie, My Lady."

Andrew O. Nell is singing with great success Doty and Brill's "Is It Love?" "Dreaming on the Ohio," and "Only a Soldier Boy."

Gordon Eldred will make a short tour through the New England States, appearing in the best vaudeville houses, and will introduce Trahern and Smith's latest ballad, "Under Southern Skies."

Lloyd and Weltone are singing "Only a Soldier Boy," as also are Bettina Gerard, Spencer Kelly, Harry Wise, and all the leading vaudeville singers.

The Ladies' Orchestra, at Payton's Fulton Street Theatre, under the direction of Bernice Breunsale, has proved a big success. Last week a bell solo by Cora Belle Lewis was enthusiastically applauded, and this number will be repeated by request a second week.

West's, Haverly's, and El Henry's minstrels write the publishers of "Only a Soldier Boy" and "Is It Love?" that these two songs are their singing hits.

Doty and Brill have beautiful slides to their soldiers song, "Only a Soldier Boy," the song taking four or five encores with Jackson and Smith at the Proctor houses.

Al. Johns, the author of "Go 'Way Back and Sit Down," will now deliver his wares through a new medium. He has signed a contract with M. Witmark and Sons, the music publishers, to write coon melodies and other numbers exclusively for them. The contract is for a term of years.

MATTERS OF FACT.

Carl St. Aubyn, stage-manager of The Climbers, has received an offer for the Summer in Europe.

R. A. Farland, manager of Traders Opera House, Clarksburg, W. Va., desires to state that he is also manager of Fairmont Opera House, at Fairmont, W. Va. Parties desiring dates for either house should address mail to Clarksburg.

J. R. Finnell, at Lima, O., desires to learn the address of Harry Finnell.

Rose Marston is meeting with success in the role of the Salvation Army lass in The King of Detectives.

The following comprise the company of Hoyt's A Texas Steer company, now touring Northern Michigan and Wisconsin: H. H. Emery, proprietor; A. R. Wilber, business manager; John D. O'Hara, stage-manager; Howard Moore, carpenter; E. M. Howard, properties; G. O. Wands, electrician; May Brennan, Margaret Macklin, Linda Kendall, Daisy Stuart, James R. McConn, John D. O'Hara, James A. Devlin, Will T. Chatterton, Henry Brownton, George Parisiet, W. W. Wilcox, Benjamin Kellogg, F. Z. Owens, William Petrie, John S. Tobin, G. O. Wands, Howard Moore, E. M. Howard, L. R. Stuart, Joseph Dennis, and the Texas Steer Quartette. The company's route is booked East.

The White Slave broke the Sunday record at Havlin's Theatre, St. Louis, on Jan. 18. The company is making a Western tour. The White Slave is booked in all the principal cities between Boston and Denver for next season. Many new features will be added and the tour will open late in August.

Handel V. Pharey, the celebrated bandmaster of the British Guards' Band, is now booking a tour of the principal Summer resorts. Mr. Pharey carries an elaborately uniformed band, and one of the best musical organizations before the public.

The Great Western Printing Company, of St. Louis, have just gotten out a new line of repertoire sheet paper in half, one, three and sixteen sheets. Catalogues will be sent on request.

The Haynes have no interest this season in the production of their old play, La Veuve en Deuil. The Byron Brothers now own and manage the attraction.

The new Jefferson Theatre, De Soto, Mo., has a seating capacity of 1,100. Manager Louis Blumgart has good Spring time open and is also booking for next season. De Soto is but forty-two miles south of St. Louis.

Joseph Arthur is letting his popular melodramatic successes to repertoire and stock companies, including some of the original mechanical effects and many lines of pictorial paper.

Down by the Sea, which has won excellent notices in the far Northwest, has started its return tour to the East and has sixteen weeks in which to complete present bookings.

The Heart of Richmond, Wormwood, and The Gunsmoke of Moscow, plays by William Otis Johnson, can be secured through Alice Kauser, 1402 Broadway.

The Auditorium at Cape May, N. J., plays but one attraction a week. Manager E. W. Dale prefers companies carrying a band.

Immediate open time, as well as good time in March and April, is to be had by strictly first-class attractions who apply to Manager R. S. Hamilton, Capital Theatre, Little Rock, Ark.

The Power of the Press has been closed for a week by its managers, Rush and Walley. The tour will be resumed at Worcester, Mass., on Monday.

Contracts signed by H. Cohen as manager of the Able Opera House, Marion, Pa., should be sent to W. K. Detwiller for verification. Some good dates are still available.

"Thomas," care of this office, wants instruction in dramatic art evenings and Sundays by an experienced professional.

Morenci, Ariz., a large mining camp, has a cozy theatre, the Morenci Opera House, which has a seating capacity of 600. E. F. Jameson, manager, would like to hear from good companies.

A man of business tact and some capital to take charge of a top-loftiness dance, fully equipped, is wanted by Kaiser Bowling Alley, business-manager for Sam Bernstein, in St. Louis.

MUSIC PUBLISHERS.

IN SUNNY AFRICA.
A CLEVER SONG, AND A QUICK HIT.

Every once in a while some song writer is fortunate enough to write a song that is known as a "quick hit," in this one particular instance it is Ted S. Barron, who is now in charge of the Chicago offices of Leo Feist, and author of "In Sunny Africa."

"In Sunny Africa" is also known as a "jungle" song, being out of the ordinary run of songs, possessing a peculiar swing and fascination that is pretty hard to describe. Cooper and Dalley, who sketch with Julius a song, are making a wonderfully big hit everywhere with it, and too much cannot be said in praise of their clever rendition of the clever song. While Cooper and Dalley are scoring heavily with this song, other clever people are meeting with the same success in other cities. For instance, Margaret Ashton (who is now in Australia), Charles Venus, Helen Bertram, Andrew O'Neil, Julia Bennett, the Bowering Sisters, Blanche Harvey, Katherine Trayer, Sadie Sumner, and a score of others are not only pleased with "In Sunny Africa," but are very enthusiastic in its praise.

The fact that so many clever artists recommend this song, when it has been published only a few weeks, speaks volumes in its favor. It will be well worth your while to send for a copy of this song. Mr. Feist will be pleased to furnish you with a copy, also an orchestration, in any key you wish it. Do don't forget, but send to-day, you know the address, Feist Building, New York.

MUSIC PUBLISHERS. MUSIC PUBLISHERS.

Twin Hits by Star Writers
Sung by the Headliners in Vaudeville

"Nobody's Looking but the Owl and the Moon." "Maple."
"Mandy, Won't You Let Me Be Your Man?" "The Night You Promised Me."
By COLE & JOHNSON BROS. By FRANK TAUSSIG, Jr., & GEO. BOTSFORD.

"Down Where the Cocoanut Grows." "When the Fields Are White with Cotton."
"No One But You." "While the Cocoanut Palms Were Singing."
By HOWARD & BOWERS. By HERBERT F. SCHOTT & MAX S. WITT.

"When the All Going Out — Nothing Coming In." "Don't Forget You're Talking to a Lady."
"The Firmlight Rose." "My Mattie."
By WILLIAMS & WALKER. By HENRY BLOMAN, Jr., & W. F. PETERS.

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[illegible]
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If You Looked into Eyes of Brown.
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CORRESPONDENCE

(Continued from page 7.)

[illegible] A Hungarian Heart 19 canceled. The Merry Tramps 21. The Girls 22. Stetson's U. T. C. 23. A Texas Ranger 24. The Wild Rose 26.——TEMPLE: Rev. Wingate, vaudeville performer of Wm. Robinson Cogan in Texas, was a party of reunion into her flesh and was suddenly delayed, but rescued with co.—Mabel Taliaferro, Ethel Barrett, Miss Gypsy, and Milfred Holland joined on here.

TRENTON.—MASONIC OPERA HOUSE (R. F. Mathews, mgr.): Bennett-Moulton co. closed week's engagement 31; good business throughout week. Plays: Counsels of Society, Darkest Russia, A Descendant of the South, A Prisoner of Algiers, The Fair Trade, The County Girl, and A Knight for Life. Jessie Mae Hall 26; full house. A Break for Liberty 27. Gypsy Jack 28; full house. A Break for Liberty 29. The Lafayette 30. The Missouri Girl 31. The Belle of New York 32.

CAMBRIDGE.—COLONIAL THEATRE (Charles D. Miller, mgr.): A Royal Slave 16; fair attendance. On the Suwanee River 23. A Desperate Chance 24. The Fatal Wedding 26.——HAMMOND'S OPERA HOUSE (Robert Hammond, mgr.): A Break for Liberty 21; fair attendance. Sun Mine Pictures 22 failed to draw. Wormwood 27; fair attendance. Chicago Stock co. 29-31 opened with A Prince of Tramps to good house.

MARIETTA.—AUDITORIUM (L. M. Lachs, mgr.): The Clansman 17; S. R. O. Ella Irwin 22. The Fatal Wedding (return) 26. Milfred Holland 27. [illegible] (mgr.): Al. G. Field's Minstrels 28. The Clansman (return) 30.——TEM: Alexander Comedy co. (colored) after playing 12-14 to poor business. Plays: Under the City Lights, The Planter's Daughter and My Oriental Friend.

SANDUSKY.—NIELSEN OPERA HOUSE (George A. Brooking, mgr.): Byrne Brothers in Le Voyage en Suisse 26; large audience. Kidnapped in New York 27-30 well. The Clansman 19-24 opened to S. R. O. Plays: Loaiety Dick, O'Brine, the Contractor, Earthquake Shaughnessy, Two Little Rogues, Camille, Grandpa's Pony Kids, and Innocent Convict. Our New Minister (return) 28.

LIMA.—FAUROT OPERA HOUSE (E. F. Maxwell, mgr.): Van Dyke and Eaton co. 12-17 presented to good business. A Lion's Heart, The Crucible, Held by the Enemy, The Three Musketeers, Camille, The Two Orphans, and Across the Desert. The Denver Express 19; good house. The Eleventh Hour 22. Henry Miller, 23. When the Bell Tolls 24. 'Way Down East 25.

HAMILTON.—GLOBE OPERA HOUSE (Tom A. Smith, mgr.): Human Hearts 17; large houses. Faust 19. S. R. O. 'Way Down East 26 (return). A Bunch of Keys 31. Brooke's Band Feb. 1. At the Old Cross Roads 2. The Hottest Coon in Dixie 4. A Warm Match 5. The Light House Robbery 11. Adolph Philipp 12. The Katzenjammer Kids 14. Lost in New York 16.

ALLIANCE.—OPERA HOUSE (Nat S. Smith, mgr.): Lost in New York 15; fair business. A Millionaire Tramp 16 to large house. The Great White Diamond 20; full house. Bolivar's Busy Day 23. Waiting for Hawkins 27. King of the Coal Fields 28. Uncle Reuben Simpkins 29. New York Day by Day 30. Local Minstrels Feb. 2. Coon Hollow 3. Old Sleuth K. Bassed Stock co. 9-14.

LORAIN.—VERBECK THEATRE (F. E. Johnson, mgr.): Kennedy Players 12-14; fair houses. On the Suwanee River 15; large audience. Kennedy Players 16, 17; fair houses. Kidnapped in New York 19; crowded house. The Great White Diamond 22. Salisbury Orchestra 23. The Eleventh Hour 24. Isabelle Irving in The Crisis 25. A Father's Curse 30 (local).

URBANA.—CITY OPERA HOUSE (Elvin and Van Cottum, mgrs.): Alden Benedict's Wormwood 21; good house. Julia Walters in Just Struck Town 19 to full house. Lost in New York 24. The Great White Diamond 26. Porter J. White in Faust 27. The Denver Express 28. King of the Coal Fields Feb. 2.

HELPER.—SHERTER'S OPERA HOUSE (F. H. Sherer, mgr.): Peck's Bad Boy 10; fair house. Alma Hickey (return) 14 to S. R. O.; receipts $202. The Denver Express 16; toppheavy house. A Homespun Heart 20. The Tide of Life 21. Mahoney's Wedding Day 22. Stetson's U. T. C. Feb. 3. Oriental Burlesque 7. Brooks Orchestra 13.

MANSFIELD.—MEMORIAL OPERA HOUSE (Bowers and Mickley, mgrs.): Allen Fischer in Mrs. Jack 16; fair house. When Reuben Comes to Town 19; large house. The Devil's Lane 17; small house. The Wild Rose 20. New York Day by Day 23. 'Way Down East Feb. 2. Her Lord and Master 5. Hottest Coon in Dixie 7.

CANTON.—THE GRAND (M. C. Barber, mgr.): The Cowboy and the Lady 13; fair audience. The Katzenjammer Kids 17; two large houses. The Great White Diamond 19 to good business. Rebecca Warren in East Lynne 21 to S. R. O. The Wild Rose 23. Grace George in Pretty Peggy 30. Uncle Josh Spruceby 31.

ELYRIA.—OPERA HOUSE (H. A. Dykeman, mgr.): Kennedy's Players 15 in Escaped from Sing Sing to good business. On the Suwanee River 16; business good. The Great White Diamond 21 to good business. The Eleventh Hour 28. The Hoosier Girl Feb. 16. The Convict's Daughter 17.

CHICAGO JUNCTION.—OPERA HOUSE (S. C. Rambaugh, mgr.): A Devil's Lane 19; full house. The Eleventh Hour 24. Just Struck Town 28.——ITEM: Mamie Elmore, of the Elmore Sisters, with A Devil's Lane co., was left at the hospital at Warren, O., with a serious attack of typhoid fever.

DELAWARE.—CITY OPERA HOUSE (Wolf and King, mgrs.): The Opera House, after having been closed for six weeks on account of an epidemic of smallpox, will again open 22 with the Boone Tabb co. Katzenjammer Kids 26. A Warm Match Feb. 4.

GREENVILLE.—TRAINOR'S OPERA HOUSE (H. A. Deardourff, mgr.): Two Merry Tramps 15 to S. R. O. Human Hearts 16; good house. A Homespun Heart 19 to poor business. Shooting the Chutes 20; good business. Peck's Bad Boy 22. Uncle Hen 24. Down and Up 28.

TROY.—OPERA HOUSE (Barnett Brothers, mgrs.): Boone, hypnotist, 13, 14 to light business. Human Hearts 15; poor business. Two Merry Tramps 16; fair audience. Stereopticon Views of Ten Nights in a Barroom 17; fair business. The Denver Express 20.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (George W. Tannehill, mgr.): An American Gentleman 13; poor business. When the Bell Tolls 15; good business. Porter J. White's Faust 19. Alden Benedict's Wormwood 21. Human Hearts 23. Flo Irwin 28.

MARION.—THEATRE (Charles E. Perry, mgr.): When Reuben Comes to Town 15; good house. A Standard Article 17 to fair business. When the Bell Tolls 20; fair house. A Break for Liberty 22. Keystone Dramatic co. 26-31.

CADIZ.—OPERA HOUSE (E. M. Brown, mgr.): Permit Stock co. 12-17 in A Woman's Revenge, The Fatal Wedding, and John Martin's Secret; attendance fair. Louis J. Russell in The Middleman 21; fair business. A Romance of Coon Hollow Feb. 6.

NEW LEXINGTON.—SMITH'S THEATRE (T. J. Smith, mgr.): A Break for Liberty 15 to small audience. Wormwood 20; good audience. Porter J. White 22. Uncle Josh Spruceby 27. A Country Kid Feb. 3. A Desperate Chance 5.

GREENFIELD.—OPERA HOUSE (H. G. Simms, mgr.): A Homespun Heart 9; small audience. Howard-Dorsey co. 19-31 to phenomenal business. Plays: Love and Law, Rosalba, and An Innocent Sinner. Uncle Hen 26.

BELLEFONTAINE.—GRAND OPERA HOUSE (S. R. Thompson, mgr.): Kidnapped in New York 15; crowded house. Katzenjammer Kids 27. The Great Lafayette 30. The Crisis 3. The Convict's Daughter 4. Brooks's Marine Band 7. The Evil Eye 10.

MIDDLETOWN.—SORG OPERA HOUSE (A. H. Wallace, mgr.): When the Bell Tolls 17; toppheavy house. Lewis Morrison's Faust 19 to crowded house. The Denver Express 22. The Chaperons 26. 'Way Down East 27. The Great Lafayette 31.

ATHENS.—OPERA HOUSE (W. R. Moore, mgr.): The Missouri Girl 15; S. R. O. A Country Kid 19 to poor business. Human Hearts 20. The District School (local) 23. Old Arkansaw 29. The Game Keeper Feb. 3.

DAYTON.—VICTORIA THEATRE (Lee M. Beth, mgr.): Arizona 19 to good business. W. H. West's Minstrels 31. Martin Harvey Feb. 5.——PARK THEATRE (Harry E. Feicht, mgr.): Faust 12-17; S. R. O. The Searchlights of a Great City 19-21; S. R. O.

UPPER SANDUSKY.—McCONNELL'S NEW AUDITORIUM (Dr. R. N. McConnell, mgr.): In Convict's Stripes Dec. 31; fair house. Just Struck Town 2. The Silver Dagger 6. A Devil's Lane 22. A Homespun Heart 28.

NEWARK.—AUDITORIUM (J. B. Rosebraugh, mgr.): White's Faust 16; good house. Isabel Irving in The Crisis 20; packed house. Katzenjammer Kids 21 to good business. The Great White Diamond 24.

GALION.—CITY OPERA HOUSE (S. E. Riblet, mgr.): Porter J. White's Faust 15 to large house. A Devil's Lane 20; fair house. K. of P. Minstrels 28-30. The Crisis Feb. 4.

WAPAKONETA.—TIMMERMEISTER'S OPERA HOUSE (Will Timmermeister, mgr.): The Denver Express 15; fair house. Two Merry Tramps 20; largest house of season. A Homespun Heart 22.

BOWLING GREEN.—CHICHESTER THEATRE (A. W. Rudolph, mgr.): Isabel Irving in The Crisis 19; crowded house; receipts $1,600. Two Merry Tramps 23.

CIRCLEVILLE.—GRAND OPERA HOUSE (W. H. Cutter, mgr.): The Crisis 15; large audience. A Country Kid 20; poor business. Human Hearts 21. Old Arkansaw 26. Wormwood 28.

CANAL DOVER.—BIG FOUR OPERA HOUSE (Reiter and Cox, mgrs.): Julie Walters in Just Struck Town 17; large house. Alma Sterling 24. The Denver Express 31.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, mgr.): On the Suwanee River 22. McCarthy's Mishaps; date advanced. Down in Dixie 23. Milfred Holland Feb. 4. The Crisis 10.

FAULKNER.—GRAND OPERA HOUSE (Edward Meek, mgr.): Peck's Bad Boy 17; good topheavy house. Weary Willie Walker 27. Mr. Plaster of Paris Feb. 11 canceled. Hazel Kirke 23. Wormwood 28.

JACKSON.—CRESCENT OPERA HOUSE (Guy Ruf, mgr.): The Missouri Girl 22.——GRAND OPERA HOUSE (F. M. Stevenson, mgr.): A Break for Liberty 24. Wormwood 26.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rock, mgr.): A Millionaire Tramp 15. On the Suwanee River 17. Burt Kendall 19 to large audience. Milfred Holland 21; S. R. O. A Little Outcast 28.

MANTINS FERRY.—STAR THEATRE (J. F. Blumenberg, mgr.): Wormwood 15; fair business. A Romance of Coon Hollow 20; receipts $200. Lovett's Boston Stars 23. Porter J. White's Faust 24.

GALLIPOLIS.—THEATRE (J. M. Kaufman, mgr.): Old Arkansaw 19; good business. A Break for Liberty 23. Human Hearts 28. A Prince of Liars Feb. 4.

TIFFIN.—NOBLE'S OPERA HOUSE (C. F. Colburn, mgr.): Louis Russel presented The Middleman 16 to good business. The Crisis 23.

FOSTORIA.—ANDES OPERA HOUSE (H. C. Campbell, mgr.): Rebecca Warren in East Lynne 19 to S. R. O. The Crisis 24. 'Way Down East 30.

MECHANICSBURG.—MAIN STREET THEATRE (Owen and Johnson, mgrs.): Uncle Hen 27. A Texas Steer Feb. 10.

MARYSVILLE.—CITY OPERA HOUSE (Anderson and Lovell, mgrs.): Shooting the Chutes 19; fair house. Maloney's Wedding 20. Hearts of Gold Feb. 3.

BRYAN.—JONES OPERA HOUSE (Hugh McPhill, mgr.): An American Hustler 17; fair house. The Tide of Life 21. Weary Willie Walker 28.

CORNING.—MONAHAN'S OPERA HOUSE (John Monahan, mgr.): The Missouri Girl 19 packed house. Wormwood 22.

POMEROY.—OPERA HOUSE (J. M. Kaufman, mgr.): A Romance of St. Bernard 13 to good business. Old Arkansaw 20 to crowded house.

XENIA.—OPERA HOUSE (C. L. McClelland, mgr.): Uncle Josh Spruceby 21; S. R. O. Maloney's Wedding Day 22; good house.

KENT.—OPERA HOUSE (D. H. Green, mgr.): Kidnapped in New York 21; packed house.

FREMONT.—OPERA HOUSE (Heim and Haynes, mgrs.): Isabel Irving 28.

NAPOLEON.—OPERA HOUSE (J. M. Rigney, mgr.): Rebecca Warren in East Lynne 17 to S. R. O.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (O. V. Nix, mgr.): Pennsylvania 13 to fair business. Beggar Prince Opera co. 16-18 in The Mascot and Olivette to good business. Mahara's Minstrels 20. Labadie's Faust 23. Rip Van Winkle (Hinton's) 27.

PERRY.—GRAND OPERA HOUSE (Tate and Dulaney, mgrs.): Mahara's Minstrels; good business. Labadie's Faust 24. Beggar Prince Opera co. 25, 26. Black Patti Troubadours 31.

ENID.—OPERA HOUSE (J. S. Shoemaker, mgr.): Carpenter's For Her Sake 17; good house. Morley Stock co. 19-24.

SHAWNEE.—OPERA HOUSE (Becker Brothers, mgrs.): Pennsylvania 12; good business. Rip Van Winkle 13; good business. Mahara's Minstrels 22.

EL RENO.—OPERA HOUSE (J. H. Warren, mgr.): Labadie's Faust 15; fair house. Beggar Prince Opera co. 19, 20.

OREGON.

SALEM.—TEMPLE GRAND OPERA HOUSE (John Cordray, mgr.): The Wrong Mr. Wright 9 to small house. The Tyranny of Tears 10; good audience. Murray and Mack, Feb. 6. Knute Erickson 6. Human Hearts 7.

LA GRANDE.—STEWARD'S OPERA HOUSE (D. H. Steward, mgr.): Harry Ward's Minstrels Dec. 31; large house. Pickings from Puck 15; packed house. Who's Baby Are You 22. Peck's Bad Boy 28.

PENDLETON.—FRAZER'S OPERA HOUSE (Baker and Welch, mgrs.): The Irish Pawnbrokers 16; small audience. Whose Baby Are You 23.

PENNSYLVANIA.

SCRANTON.—LYCEUM THEATRE (A. J. Duffy, mgr.): Superba 15; large business. William H. Crane in David Harum 16; large house. Amelia Bingham in A Modern Magdalen 17. Eugenie Blair in Zaza 19; satisfactory business. Ethel Barrymore in Carrots and A Country Mouse 20 to large business. York State Folks (return) 21; capacity business. Walter E. Perkins 22. Foxy Grandpa 23. The Old Homestead 24. Field's Minstrels 26. The Climbers (return) 27. Burt Kendall 28. Hiawatha (local) 29. Are You a Mason 31.——ACADEMY OF MUSIC (A. J. Duffy, mgr.): Sawtelle Stock co. 12-17; large business. Plays last part of week: Angel of the Alley, Michael Strogoff, A Married Bachelor, and Streets in New York. Alaska 19-21; S. R. O. The Village Parson 22-24. The Road to Ruin 26-28. The Night Before Christmas 29-31.

JOHNSTOWN.—CAMBRIA THEATRE (J. C. Mishler, mgr.): Murray and Mackey co. closed week of 12-17 with Oliver Twist, Beacon Lights, and The Price of Life. Keller 19. Why Patsy Left School 21, 22. Grace George in Pretty Peggy 23. A Fight for a Million 24. Cook-Church co. 26-31. Wilbur Opera co. Feb. 2-7.——JOHNSTOWN OPERA HOUSE (J. C. Mishler, mgr.): Finnigan's Four Hundred 16. James O'Neill in The Manxman 17. The Fatal Wedding 19. Oliver Cromwell 22, 23. Wine, Woman and Song 26. Brown's in Town 27. A Millionaire Tramp 31. On the Suwanee River Feb. 4. The Stokes 5. When the Bell Tolls 6. The Monte Carlo Girls 7.——HIGH SCHOOL AUDITORIUM: Professor Zueblin, of Chicago University, spoke on "Wealth" 19. Jacob Riis gave his "Battle With the Slums" 20.

WILKES-BARRE.—THE NESBITT (Harry Brown, mgr.): Hanlon's Superba 14; capacity. Amelia Bingham in A Modern Magdalen 16; large house. William H. Crane in David Harum 17; large audiences. York State Folks 19; capacity. Eugenie Blair in Zaza 20; good business. Ethel Barrymore in A Country Mouse and Carrots 21; large audience. Denham Thompson 23. Foxy Grandpa 24. The Climbers 26. Field's Minstrels 27. Burt Kendall 28. Are You a Mason 30.——GRAND OPERA HOUSE (Harry Brown, mgr.): Morrison Comedy co. 12-17; successful engagement. The Village Parson 19-21; good business. Alaska 22-24. Aubrey Stock co. 26-31. The Night Before Christmas Feb. 2-4.

POTTSVILLE.—ACADEMY OF MUSIC (Charles Hausman, mgr.): Huntley-Moore co. 12-17; very good business. Plays last half of week: The Danites, Kentuck, Davy Crockett, and Knobs o' Tennessee. My Island Prince 19; fair business. Denham Thompson 20; S. R. O. Foxy Grandpa 22. The Pay Train 23. An American Gentleman 24. Monte Carlo Girls Burlesquers 26. The Prisoner of Zenda 27. A Night at the Circus 28. Sunset Mines 31. The Gambler's Daughter Feb. 2. Two Sisters 3. U. T. C. 4. The Village Parson 5. A Millionaire Tramp 6. Irene Meyers Stock co. 9-14.

BETHLEHEM.—GRAND OPERA HOUSE (C. B. Stevens, mgr.): Aubrey Stock co. 5-10 closed to good business. Joe Welch in The Peddler 8; good business. The Black Diamond Minstrels (local) 12; fair business. Lotus Glee Club 16; large house. The County Fair 22; excellent business. Morrison Comedy co. 26-31. Plays: For Fair Virginia, The Princess of Patchea, The City of New York, Nevada, or the Devil's Mine, Kidnapped, The Lady from Laramie, and Too Much Mother-in-Law. Amelia Bingham in The Climbers, 20.

HARRISBURG.—GRAND OPERA HOUSE (Nathan Appell, mgr.): Hinnelein's Ideals 12-17; profitable business. Plays: The Great Devereux Case, Captain Impudence, The Sins of a Great City, Garry Owen, Ranch 10, Held by the Enemy, In the Heart of the Storm, Canny's Cross Roads, and On the Frontier. James O'Neill in The Manxman 19 to large house. A Trip to the Moon (local) 20 to good house. A Fight for a Million 21; fair house. Huntley-Moore co. 22-24. Kelly's Kids 26. J. K. Hackett 27. U. T. C. 28, 29. Sunset Mines 30. At Valley Forge 31.

READING.—TEMPLE THEATRE (C. A. Bird, mgr.): Ollie Halford Stock co. 14-17 in A Woman's Sacrifice, Sunset Mines, Woman Against Woman, A Fatal Shot, and Wicked London; houses large. Nell Burgess in The County Fair 23. Zig-Zag Alley 24.——GRAND OPERA HOUSE (George M. Miller, mgr.): Uncle Sam in Wall Street 19-21 to large houses. Mr. Dooley at Coney Island 22-24.——ACADEMY OF MUSIC (John D. Mishler, mgr.): The Prisoner of Zenda 19. A Fight for Millions 20. At Valley Forge 21. Romeo and Juliet 22.

ERIE.—PARK OPERA HOUSE (M. Reis, mgr.): Alice Fisher 16, presenting Mrs. Jack to fair attendance. A Ruined Life 17 to small audience. The Lily and the Prince 19, with Mildred Holland, to good business. Thomas E. Shea 20-24 in Dr. Jekyll and Mr. Hyde, The Voice of Nature, The Man-o'-War's Man, Slaves of Sin, The Bells, or the Murder of the Polish Jew, Sydney Carton, The Hunchback's Daughter, The Pledge of Honor, and Hell Gate to large business. The Wild Rose 28. Maude Hillman Stock co. 27-31.

LANCASTER.—FULTON OPERA HOUSE (Yeckes and Gleim, mgrs.): A Fight for Millions 19; topheavy house. At Valley Forge 20; fair house. The Prisoner of Zenda 21; fair audience. Grace George in Pretty Peggy 22. Lancaster Press Club benefit; S. R. O. Sig-Zag Alley 23. Stetson's U. T. C. 24. Gilla Halford Stock co. 26-28. James K. Hackett 29. An American Gentleman 30. The Clansman 31. William Farnsworth Feb. 2. Al. G. Field's Minstrels 3. The Village Postmaster 4.

PITTSTON.—LYRIC THEATRE (Harry J. Stecklair, res. mgr.): Alaska 17; excellent business. Hungry 18; S. R. O. Aubrey Stock co. 20-24 opened with For Love of a Woman and Devil's Island to S. R. O. Other plays: In the Palace of the Czar, We Uns of Tennessee, A Kentucky Romance, Dangers of Paris, The Coast Guard, The Silver King, Lost in New York, and The Sunshine of Paradise Alley. Jaggers Stocky 27. Side Tracked 28. Two Little Waifs Feb. 4. At Valley Forge 7.

WASHINGTON.—LYRIC THEATRE (F. R. Hallen, mgr.): Keller, magician, 14; large audience. In Convict Stripes 15; good business. The Game Keeper 17 to fair business. King Dramatic co. 19-24.——NEW CITY OPERA HOUSE (Sackville and Mair, mgrs.): C. R. Edwards Stock co. 12-17. Plays: Utah, A Romance of the South, The Power of Wealth, Jesse James, The Hero of Santiago, and The Deserter; fair business.

OIL CITY.—NEW OPERA HOUSE (George H. Verbeck, mgr.): Katzenjammer Kids 15; good house. Milfred Holland presented The Lily and the Prince 16 to large audience. Gus Sun's Minstrels 20; large attendance. Stetson's U. T. C. 21; matinee 22; evening good house. A Millionaire Tramp 23. Our New Minister (third time this season) 24. The Middleman 27. Scottish Reformation (local) 28, 29. Wine, Woman and Song 31.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, mgr.): Leaping the Loop 14 to fair house. A Trip to the Jungle 15, 17; good business. Cook-Church co. 19-24 opened with An Actor's Romance to large house. Other plays: The Power of Love, The Midnight Alarm, Man's Enemy, The Police Patrol, Land of the Midnight Sun, The White Squadron, and The Twin Brothers. At Valley Forge 26.

KANE.—TEMPLE THEATRE (A. R. Cohn and H. W. Sweely, mgrs.): Stetson's U. T. C. 17 to packed house. In Convict Stripes 22. Hunting for Hawkins 23. Lights of Gotham 24. Her Lord and Master 25. Louis J. Russell in The Middleman 29 (return). Finnegan's 400 Feb. 4. Keller 5. Gypsy Jack 11. Ollie Hanford Stock co. 12-14. San Francisco Minstrels 20. Keystone Dramatic co. 23-28.

YORK.—OPERA HOUSE (B. G. Pentz, mgr.): Lovers' Lane, Benefit Vigilant Fire Co., 13; large audience. My Island Prince 17 to good business. Winchester 18 to fair house. James O'Neil in The Manxman 20; large audience. The Prisoner of Zenda 23. A Trip to the Jungles 23, 24. Artemus 25. Philadelphia Orchestra 27. At Valley Forge 28. Stetson's U. T. C. 30.

CHARLEROI.—COYLE THEATRE (Robert S. Coyle, mgr.): Wilson Theatre co. 12-17. Plays last of week: All the Comforts of Home, The Inventor, East Lynne, and London Society; good business. A Hidden Crime 20 to good business. The Game Keeper 22; large audience. One Night in June 24. On the Suwanee River 26. When the Bell Tolls 31. Keene, magician, Feb. 5. Sun's Minstrels 7.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (J. C. Mishler, mgr.): The Fatal Wedding 17; crowded house. Keller 20; S. R. O. Oriental Troubadours 21, 22; large patronage. A Fight for Millions 23; large house. Wine, Woman and Song 24. Phelan Stock co. 26-31. The Stokes Feb. 4. Wilbur Opera co. 9-14.

NORRISTOWN.—GRAND OPERA HOUSE (Fred W. Allen, mgr.): Hunting for Hawkins 13; fair business. Her Marriage Vow 17; large audiences. Irene Myers co. 19-24, presenting first half of week The Electrician, The Stowaway, Through the Breakers, Under Two Flags and The Price of Honor to good business.

BELLE VERNON.—OPERA HOUSE (Elmer Hommel, mgr.): One Night in June 15; poor business. A Desperate Chance 17; capacity; receipts $28.50. Finnigan's Four Hundred 22. Juvenile Minstrels 26, 27. Old St. Parkins Feb. 9. In Gay Paris 13. Stetson's U. T. C. 20. Porter J. White's Faust 24. A Breezy Time 26.

BEAVER FALLS.—LYCEUM THEATRE (Samson Hanauer, mgr.): Lovers' Lane 17; large business. A Millionaire Tramp 19; business fair. New York Day by Day 24. Grace George 27. Alma Sterling 28. Keller 30. The Great White Diamond 31.——SIXTH AVENUE THEATRE (Hadley and Rochester, mgrs.): Chicago Stock co. 12-17; fair business.

GREENSBURG.—KRAGGY THEATRE (E. G. Curren, mgr.): Pittsburg Orchestra 13; large audience. Keller 16; S. R. O. One Night in June 17; good house. Wilson Theatre co. 19-24 (return) to good business. Milfred Holland in The Lily and the Prince 24; largest advance sale of season. Lost in New York 27.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Fink and Beeber, mgrs.): James O'Neill in The Manxman 15 to fair audience. Wine, Woman and Song 17 to large audience. E. V. Phelan Stock co. 19-24, first half of week in A Wife's Desertion, Her Mother's Sin, Forgiven, A Southern Romance, and The Power of the Cross to good business.

PHILLIPSBURG.—PIERCE'S OPERA HOUSE (J. Albert Walton, mgr.): Gus Sun's Minstrels 12; fair house. Keller 21; good house. Irwin French co. 22-24 canceled on account of the death of Mr. French. Circumstantial Evidence 28. A Millionaire Tramp Feb. 2. Stetson's U. T. C. 4. Imperial Bell Ringers 6. Finnegan's Four Hundred 12.

KITTANNING.—GRAND OPERA HOUSE (C. W. Park, mgr.): The Famous Troubadors (colored) 16 to small house. In Convict Stripes 19; large house. Rebecca Warren in East Lynne 22. Stetson's U. T. C. 24. A Millionaire Tramp 26. Keene 29. Her Lord and Master 30.

ALLENTOWN.—LYRIC THEATRE (Mishler and Worman, mgrs.): All On Account of Eliza 16 canceled. The Prisoner of Zenda 17; splendid business. Philadelphia Orchestra 20 to good business. Hart and De Mar in Foxy Grandpa 22; crowded houses. Himmelein's Ideals 26-31.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Frank Orr, mgr.): Romeo and Juliet 19 to best house of season. An American Gentleman 22. One Night in June 23. Monte Carlo Girls 30. Bennett-Moulton co. Feb. 2-7. Jesse James 13. The Middleman 16.

EASTON.—ABLE OPERA HOUSE (K. Detweiler, mgr.): Hinnelein's Ideals 19-24 opened to capacity. Plays first half of week: Captain Impudence, The Great Devereux Case, Garry Owen, Princess Blue Flower, and Held by the Enemy; attendance continues large.

BRADVILLE.—ACADEMY OF MUSIC (E. H. Norris, mgr.): Milfred Holland in The Lily and the Prince 17; S. R. O. Gus Sun's Minstrels 22. A Fight for Millions 27. Keller 28. Keystone Dramatic co. Feb. 2-7. Janice Meredith 9. Mrs. Le Moyne 12. The Stokes 23.

MAHANOY.—KANE'S OPERA HOUSE (J. J. Quirk, mgr.): Her Marriage Vow 15; fair house. Winchester 16 deserved better business. Hunting for Hawkins 17; fair audience. Harry Jenkins co. 23-28.——SIEGER'S OPERA HOUSE (F. H. Waite, mgr.): The Prisoner of Zenda 29.

SHENANDOAH.—THEATRE (Joseph A. Coughlin, res. mgr.): The Burglar 15 to fair house. Hunting for Hawkins 16; large audience. Huntley-Moore Stock co. 19-21 to large business, presenting The Lost Paradise, Rosalba, and Knobs o' Tennessee. The Pay Train 22. Kelly's Kids 29. The Prisoner of Zenda 31.

FRANKFORD.—EMPIRE (Dr. Wm. H. Long, mgr.): Stetson's U. T. C. 12-17; capacity. Ollie Halford Stock co. 19-24 opened to capacity. Plays: Sunset Mines, A Fatal Wedding, Woman Against Woman, Wicked London, Nick Carter, the Detective, and Ten Nights in a Bar Room.

UNIONTOWN.—GRAND OPERA HOUSE: Keller 16; good house. Nell, the Fireman's Ward (local) 19 to packed house. A Hidden Crime 17 to good business. The Fatal Wedding 22. The Game Keeper 24. Carpenter's A Little Outcast 26. Milfred Holland 27. Gypsy Jack 28. Lost in New York 31.

CONNELLSVILLE.—THEATRE (Fred Robbins, mgr.): A Mother's Heart 12; fair business. A Desperate Chance 15; S. R. O. Juvenile Minstrels 16, 17 to good business. A Hidden Crime 19; packed house. Finnigan's 400 21. One Night in June 22. Grady Stock co. 26-31.

ASHLAND.—GRAND NEW OPERA HOUSE (R. S. Sanders, mgr.): Wine, Woman and Song 16; good business. Winchester 17 to large business. Silver Jubilee 22 to S. R. O. My Island Prince 24. The Prisoner of Zenda 26. Harry Jenkins co. 29-31. Dilger and Corbett co. Feb. 2-4.

NEW CASTLE.—PLAYHOUSE (Jacob F. Gerkinger, mgr.): Keystone Dramatic co. 12-17 closed in Possum Ridge, The Mystery of Woodlawn, and For Home and Honor; fair business. A Millionaire Tramp 20; fair house. Gus Sun's Minstrels 21; good house. King Dramatic co. 26-31.

DU BOIS.—AVENUE THEATRE (A. P. Way, mgr.): Because I Love You 17 to packed house. Keller, magician, 22. Jefferson's Ten Nights in a Bar Room 24. Francis Wilson 28. Stetson's U. T. C. 31.

TITUSVILLE.—OPERA HOUSE (John Gahan, mgr.): Katzenjammer Kids 13; poor business. Milfred Holland 14 in The Lily and the Prince; S. R. O.; receipts $800. New York Day by Day 16; house poor. In Convict Stripes 21. A Millionaire Tramp 24.

JEANNETTE.—BYER'S THEATRE (Thomas Byrd, mgr.): Irving French Stock co. 15-17; large houses. Plays: The Runaway Wife, An Irishman's Troubles and O'Moor's Courtship. Louis Russell in The Middleman (return) 24. Keene 31.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Hamilton and Downer, mgrs.): The Troubadours 14; good house. One Night in June 16; fair house. Wilbur Opera co. 26-31. The Game Keeper Feb. 21. Coon Hollow 24.

CLEARFIELD.—NEW OPERA HOUSE (Captain T. E. Clark, mgr.): Sun's Minstrels 17; medium house. Pete Baker 18; medium house. Maud Miller 21; good house. Bennett Stock co. 22-28. Colored Troubadours 24, 27.

BRADFORD.—WAGNER OPERA HOUSE (Fred W. Wagner, mgr.): The County Fair 13; large audience. The Climbers 17; large attendance. Burt Kendall 21; packed house. The Wild Rose 23. Her Lord and Master 24. Chester De Vonde 26-31.

HAZLETON.—GRAND OPERA HOUSE (Harry Walmer, mgr.): Winchester 15; fair house. The Pay Train 19; topheavy house. York State Folks 20 packed the house. Denham Thompson 23. The Prisoner of Zenda 26.

LANSFORD.—OPERA HOUSE (Barron and Blum, mgrs.): Allan Villier in My Island Prince 23 to large audience. Side Tracked 31. At Valley Forge Feb. 6. The Pay Train 14. Jiggsy Jack 21. A Millionaire Tramp 24.

WARREN.—LIBRARY THEATRE (F. B. Scott, mgr.): Wilbur Opera co. 12-17 to good business. Operas last half of week: The Chimes of Normandy, Giroflo-Giroflea, The Bohemian Girl, and La Mascotte. Her Lord and Master 23. Keller Feb. 4.

PUNXSUTAWNEY.—OPERA HOUSE (A. H. Ehlinger, mgr.): The Oriental Troubadours 17; good house. Mamie Muller 19; good house. Kelly Kids 21 canceled. Keene, magician, 22. Rebecca Warren in East Lynne 23. A Millionaire Tramp 27.

COLUMBIA.—OPERA HOUSE (James Cuyler, mgr.): Mamie Fleming co. 12-17, presenting The Doctor's Girl, Under Two Flags, and My Lady Bell to good business. Romeo and Juliet 21; large house. Stetson's U. T. C. 22 to large business.

POTTSTOWN.—GRAND OPERA HOUSE (G. M. Vanderslice, mgr.): Her Marriage Vow 16; fair business. Denham Thompson in The Old Homestead 21; S. R. O. The Prisoner of Zenda 24. A Hot Old Time 27.

JOHNSONBURG.—ARMSTRONG OPERA HOUSE (Johnsonburg Amusement Co., mgrs.): Milfred Holland in The Lily and the Prince 16; large house. Stetson's U. T. C. 18; capacity. Hunting for Hawkins 21. Louis J. Russel in The Middleman 23.

LEBANON.—FISHER ACADEMY OF MUSIC (George T. Sponsler, mgr.): An American Gentleman 19; good house. The Pay Train 23. Stetson's U. T. C. 25.

ROCHESTER.—GRAND OPERA HOUSE (W. D. Campbell, mgr.): A Millionaire Tramp 17; S. R. O. Wilson Theatre co. 19-24. Alma Sterling 26. Gus Sun's Minstrels 27.

IRWIN.—OPERA HOUSE (H. L. Marshall, mgr.): A Hidden Crime 15; large audience. An American Gentleman (return) 17; very large audience. A Desperate Chance played 19 to S. R. O.

TYRONE.—ACADEMY OF MUSIC (H. K. Murphy, mgr.): The Fatal Wedding 16; crowded house. Magician, Keene, 19; good business. A Fight for Millions 22; good audience.

NEW KENSINGTON.—OPERA HOUSE (H. Bohn, mgr.): The Game Keeper 16; good house. Lost in New York 22. Stetson's U. T. C. 27. Keene, magician, 29. Maud Muller co. 31.

SCOTTDALE.—GEYER'S OPERA HOUSE (A. J. Geyer, mgr.): A Hidden Crime 16; large audience. A Desperate Chance 21. America's Youngest Juvenile Minstrels 23. Coon Hollow 28.

MOUNT PLEASANT.—GRAND OPERA HOUSE (J. R. Goldsmith, mgr.): The Drummer Boy of Shiloh 16, 17 (local). A Desperate Chance 22. Winchester 24.

FRANKLIN.—OPERA HOUSE (John Mills, mgr.): New York Day by Day 13. The Climbers 14. Milfred Holland 15. In Convict Stripes 20. Stetson's U. T. C. 22. Keller 27.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (James C. Fischer, mgr.): At Valley Forge 15; fair audience. Hunting for Hawkins 20. Waite's Comedy co. 26-31 canceled.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, mgr.): At Valley Forge 17 to fair house. The Pay Train 21 to good house. The Prisoner of Zenda 23. The Two Sisters Feb. 2.

BERWICK.—P. O. S. of A. OPERA HOUSE (F. P. Kitchen, mgr.): The Burglar 16; large house. Why James Left School 17; fair house.

M'KEESPORT.—WHITE'S OPERA HOUSE (Frank D. Hunter, mgr.): New York Day by Day 17; packed house. The Game Keeper 26; large audience.

MANSFIELD.—OPERA HOUSE (W. D.

The Wolves of New York to fill house. In Old Virginia 31; good house.

SOUTH DAKOTA.

YANKTON.—NEW YANKTON THEATRE (M. W. Jacobs, mgr.): Sacred Dogs in The Christian 31; good house. Walker Whiteside in Richard III 2. Old Guard 3. Richards and Pringle's Minstrels 10 cancelled. The Girl from Kankakee Feb. 4.

WATERTOWN.—NEW GRAND OPERA HOUSE (B. A. Bergan, mgr.): Dark.

TENNESSEE.

MEMPHIS.—GRAND OPERA HOUSE (A. B. Hagan, mgr.): Hopkins Stock co. 19-30 in The Prodigal Daughter to good business. All the Comforts of Home 31.——LYCEUM THEATRE (Frank Gray, mgr.): Herbert Kelcey and Effie Shannon in Romeo and Juliet 26; good house. Mr. Dr Bowes in Among Those Present 27; packed house. Lew's Monkeys in Paris 27 (one week). The Girls of New York 28-31.——AUDITORIUM (Benjamin F. Rudebeck, mgr.): Miss Nobody 26-28; fair house. Mahara's Minstrels 29-31; packed house. A Thoroughbred Tramp 26. Mr. Pim Passes By 27.

CHATTANOOGA.—NEW OPERA HOUSE (Fred R. Albert, mgr.): Carmen and Fatinitza Stock co. 19-31; good business. Fiske: Do You Know the Man of Hole Tower, the Cotton Jam Season, A Bachelor Girl, A Runaway Wife, and Pawn on the Pike, Sacred Dogs, by A Company of Texas 27; large business. Sousa and Pryor Band 28; fair business. Mr. Pim Passes By 29. Prince of Pilsen Feb. 1. Thoroughbred Tramp 2. Romeo and Juliet 3. Kindergarten Girls 4.

JACKSON.—MASONIC THEATRE (Thomas and Tarbell, mgrs.): The Church Girl 27; small audience. E. S. Willard Repertoire 28-31; small business. Mr. Dr Bowes in Among Those Present 2. Sousa and Pryor's Band 3. Prince of Pilsen 4. Thoroughbred Tramp 5. Romeo and Juliet 6. Kindergarten Girls 10.

COLUMBIA.—GRAND OPERA HOUSE (Ashley Wilkins, mgr.): Old Hickories 27; small house. Romeo and Juliet 28; co. very good. Vaudeville Stock co. 29. Mr. Dr Bowes's Minstrels 30.

MURFREESBORO.—CITIZENS' THEATRE (Joseph Jones and Leslie, mgrs.): Old Hickories 26; fair house. Mr. Dr Bowes's Minstrels 28.

PARIS.—GRAND OPERA HOUSE (W. A. Fleming, mgr.): Stock co. 22-27 failed to appear. Wildwood 28.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, mgr.): Mr. Dr Bowes 26. Aubrey 28. Lena Hermann 29. Mr. Dr Bowes's Minstrels 30. Al. Wilson 31.

TEXAS.

WACO.—THE AUDITORIUM (Lewis Fleming, mgr.): The Price Stock co. in Sapho 19-24; good business. Van Wickle 26; large audience. Wolf's Minstrels 27; large audience. Kilties 28. Mr. Dr Bowes's Minstrels 29; fair business. The Girls of New York 30; crowded house. Hoffa, Bill 31. Lyceum: The Little Duchess 19; fair audience. Sousa and Pryor's Band 26. Gertrude Coghlan 28. Lovers' Lane 29. GRAND (Jay and Tarbell, mgrs.): Wm. Wint, When Minstrels 26; large house. Mme. Nordica 28.

SAN ANTONIO.—GRAND OPERA HOUSE (Shelley E. Cook, mgr.): When We Were Twenty-one 22; good attendance. Lena Ruhl in The Jewess 23; fair business. Mr. Dr Bowes's Minstrels 24; fair business. Vaudeville 26. Devil Dogs 27. Lovers' Lane 28. Alice of Old Vincennes 29. OPERA HOUSE (E. A. Kemp, mgr.): Aubrey Stock co. 19-27 to good business; 4th week. Plays: How the Boer and Tommy Answered.

DALLAS.—THEATRE (George Auer, mgr.): Dark and Adelphi 19; only good business. When We Were Twenty-one 20; good audience. Gertrude Coghlan in Alice of Old Vincennes 21; pleasing audience. Sousa and Pryor's Band 22; fair business. Mr. Dr Bowes's Minstrels 23; fair business. Aubrey and Gertrude Coghlan in The Jewess 24. Alice of Old Vincennes 25. OPERA HOUSE (E. A. Kemp, mgr.): Aubrey Stock co. 19-27 to good business; 4th week. Plays: How the Boer and Tommy Answered.

DALLAS.—THEATRE (George Auer, mgr.): Dark and Adelphi 19; only good business. When We Were Twenty-one 20; good audience. Gertrude Coghlan in Alice of Old Vincennes 21; pleasing audience. Sousa and Pryor's Band 22; fair business. Mr. Dr Bowes's Minstrels 23; fair business. Aubrey and Gertrude Coghlan in The Jewess 24. Alice of Old Vincennes 25. OPERA HOUSE (E. A. Kemp, mgr.): Aubrey Stock co. 19-27 to good business; 4th week. Plays: How the Boer and Tommy Answered.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, mgr.): Rose Coghlan 19; fair audience. When We Were Twenty-one 20; good audience. Sousa and Pryor's Band 21; good business. Aubrey and Gertrude Coghlan in The Jewess 22; fair business. Mr. Dr Bowes's Minstrels 23; fair business. Aubrey and Gertrude Coghlan in Alice of Old Vincennes 24. Aubrey and Gertrude Coghlan in The Jewess 25. Los Angeles Opera co. 26. Hoffa's Minstrels 27.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Fred Greenwall, mgr.): Sousa and Pryor's Band 19; fair audience. Hoffa, Bill 20; good business. Mr. Dr Bowes's Minstrels 21; good business. When We Were Twenty-one 22; good audience. Gertrude Coghlan in Alice of Old Vincennes 23; good business.

BEAUMONT.—OPERA HOUSE (M. L. Spencer, mgr.): Hoffa, Bill 19; small house. Sousa and Pryor's Band 20; good house. Devil Dogs 21; crowded house. Lewis Dunbar's Female Minstrels 22; good house. When We Were Twenty-one 23. Gertrude Coghlan 24. Haverly's Minstrels 26. At Valley Forge 28.

HOUSTON.—SWEENEY AND COOMBS'S OPERA HOUSE (E. Sweeney, mgr.): Thomas Jefferson in Rip Van Winkle 22; large house. Anna Held in The Little Duchess 23; increasing business. Sousa and Pryor's Band 24; good house. When Knighthood Was in Flower 25. Lovers' Lane 26. Pawnee's Bill 28.

MARSHALL.—OPERA HOUSE (Livingston and Dolman, mgrs.): Gertrude Coghlan co. in Half Pints 19; good business. Black Patti Troubadours 20; good business. Manager's Ball 21; good business. Hoffa, Bill 22. When We Were Twenty-one 23. Curtis Comedy co. 24-28.

VICTORIA.—HAUCHFILD'S OPERA HOUSE (Geo. M. Peters, mgr.): A Wise Member 19. Bennett-Sale co. 20. Hunting for Hawkins 21. The Dover Express March 7. Lost River 28.

BEAUMONT.—KYLE THEATRE (R. M. Wiess, mgr.): Thomas Jefferson 16; large audience. Rudolph and Adolph 17; packed house. Floradora 18. Mr. Henry of Paris 20. A Wise Member 21. Hoffa, Bill 22.

TEXARKANA.—HARDIN OPERA HOUSE (James M. Drake, mgr.): Gertrude Coghlan 19 to fair business. Wood's Minstrels 24; small house. The Girls of New York 26; crowded house. Hoffa, Bill 27. Curtis Comedy co. Feb. 2-7.

GAINESVILLE.—BROWN'S OPERA HOUSE (George V. Brown, mgr.): Rip Van Winkle (G. A. Stone) 17 to fair business. Who, What, When Minstrels 20. The Lord o' Cotton Feb. 2. Kate Emmett 3. The Snow Girl 7.

CLARKSVILLE.—TRILLING OPERA HOUSE (C. O. Gaines, mgr.): Black Patti Troubadours 15; fair business. Hoffa, Bill 16; full house. Who, What, When Minstrels 28.

SHERMAN.—OPERA HOUSE (L. Rennan, mgr.): Black Patti Troubadours 12; capacity house. Hoffa, Bill 13; light business. Devil Harum 14; good business. When We Were Twenty-one 17; fair business.

BRENHAM.—GRAND OPERA HOUSE (Alex Strauss, mgr.): Bennett-Sale co. 16; fair house. Finnigan's Ball 23. Gertrude Coghlan 26. Pennsylvania 28.

GALVESTON.—GRAND OPERA HOUSE (M. C. Michael, mgr.): Anna Held 12 in The Little Duchess; crowded house. Mason and Mason in Rudolph and Adolph 16; fair business.

LONGVIEW.—OPERA HOUSE (J. T. Smith, mgr.): Samuel of Posen's Brother 21 failed to appear. Barry-Lyon co., Feb. 2-4. Hunting for Hawkins 5. George W. Scott co. 16-21.

BELTON.—GRAND OPERA HOUSE (A. J. Burres, mgr.): When We Were Twenty-one 14; attendance poor; weather bad. Who, What, When Minstrels 15; weather very bad; attendance small.

CORSICANA.—MERCHANTS' OPERA HOUSE (L. C. Bevare, mgr.): Rose Coghlan 16 to fair house. The Princess Bonnie 17 (local) to large house. David Harum 19. Lovers' Lane 21. Gertrude Coghlan 23.

TYLER.—GRAND OPERA HOUSE (A. Hicks, mgr.): David Harum 18; good business. Finnigan's Ball 20 to good house. When We Were Twenty-one 22.

M'KINNEY.—OPERA HOUSE (Henry W. Warden, mgr.): When We Were Twenty-one 20. Who, What, When Minstrels 21. A Wise Woman 24.

CALVERT.—OPERA HOUSE (J. P. Castmir, mgr.): Jordan's Oriental Minstrels 12; good business. Brennan-Sale Comedy co. 14; crowded house.

GREENVILLE.—KING OPERA HOUSE (Walter Bean, mgr.): Finnegan's Ball 13; good business. Gertrude Coghlan 15. David Harum 16.

PITTSBURG.—OPERA HOUSE (Hess and Goldberg, mgrs.): Swing-Taylor co. 15-17; fair business. Curtis Comedy co. Feb. 2-7.

ABILENE.—LYCEUM THEATRE (W. Saunderson, mgr.): Hans Hanson 19; good house. Olympia Opera co. 23; capacity. Noble Dramatic co. 29-34.

CLEBURNE.—BROWN'S OPERA HOUSE (Captain John C. Brown, mgr.): Hans Hanson 17; audience fair.

DENNAM.—OPERA HOUSE (V. Steger, mgr.): Pennsylvania 21.

HENDERSON.—OPERA HOUSE (Syd De La Mar, mgr.): Wilson Frye co. failed to appear. Dark.

EL PASO.—MYARS OPERA HOUSE (W. A. Rogers, mgr.): Hunting for Hawkins 23.

SAN ANGELO.—OPERA HOUSE (Aug. Beltzen, mgr.): Dark.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, mgr.): The Huguenots co. 19 to excellent business. Excellent Lily co. 20 to full house; entire company. Jessie Bonstelle Stock co. 21-27. Jefferson de Angelis in Jerry and Jim 28. Richard Carvel 29. Jessie Bonstelle Stock co. 30-Feb. 4. Sell Hennessy (local) 5. Mme. Modjeska 6. Mme. Hanson (mgr.): When Knighthood Was in Flower 7. Ben Hur 10-12; good business.——GRAND (Wm. Pascoe, mgr.): Pizarro co. 19-24 to fair house. Vaudeville 26-31.

NORFOLK.—ACADEMY OF MUSIC (A. R. Dunbar, mgr.): Kathryn Kidder in An Eye for An Eye; fair house. The Village Postmaster 27; fair house. Rube Dazer 28 in The Mummy and the Humming Bird to packed house. Andrew 29 to packed house. Wilbur H. Crane 30, 31.——GRANDY (Otto Wolfe, mgr.): Rice and Dobson Vaudeville co. 19-24 to capacity.

CHARLOTTESVILLE.—AUDITORIUM (J. J. Lehmann, mgr.): V. A. V. Dramatic Club of the University of Virginia 19; A. R. G. Miles Musical Comedy Co. in Up the Hill Not Waver 20. Mummy Robson presented Andrew 21 to well filled house. Andrew 22. A Texas Steer Feb. 4. Sam T. Jack's Burlesquers 10. Hoffa, Bill 14. Sweet Clover 18. Leon Herrmann 19. The Mummy 21. A Night at the Circus March 2.

CLARKSBURG.—TRADERS' GRAND OPERA HOUSE (R. A. Fortune, mgr.): Brown's in Town 20; good house. Gypsy Jack 23; business good. The Fatal Wedding 24. The Gate Keeper 25. The Heart of Chicago 26. A Democratic Chaser Feb. 2. The Belle of New York 4. Maud Muller 7.

ALEXANDRIA.—HILL'S OPERA HOUSE (W. S. Hayes, mgr.): J. H. Stoddart Stock co. Feb. 2-7. The Courting of Mother Goose (local) 10. Hoffa, Bill 11. Guy Bros.'s Minstrels 21. The Little Tycoon (local) 24. 25.

STAUNTON.—OPERA HOUSE (Beckham and Shelton, mgrs.): Kate Kidder in When Knighthood Was in Flower 17; to S. R. O. Harris-Parkinson Stock co. Feb. 2-7. Dorothy Vernon 11. Leon Herrmann 12. A Prince of Liars 20.

NEWPORT NEWS.—ACADEMY OF MUSIC (Harry Rosenthal, mgr.): Katherine Kidder 17 to fair audience. Andrew 18; fair attendance. Kate Kidder 19; large audience. Al. H. Wilson 20. W. H. Crane 21.

SOUTH BOSTON.—HILL'S OPERA HOUSE (W. D. Hill, mgr.): Harris-Parkinson Stock co. 19-24 opened to fair business. Plays: Lost in Egypt, A True Gentleman, Secret Service, East Lynne, and The Rainbow. A Merry Chase 26.

PETERSBURG.—ACADEMY OF MUSIC (William H. French, mgr.): Kathryn Kidder presented An Eye for An Eye 18 to small audience. Indiana Folks 21 failed to appear.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, mgr.): Inter Ocean Comedy co. 19-24 opened in The Great Railway to good house. When Knighthood Was in Flower 26. Arkansaw 28. Al. Wilson 29.

WINCHESTER.—THE AUDITORIUM (Fred H. Hable, mgr.): Romeo and Juliet 12; good business. Winchester 21 to S. R. O. Inter Ocean Comedy co. 22-24. The Heart of Chicago 27. A Merry Chase 28.

ROANOKE.—ACADEMY OF MUSIC (Allen Jenkins, local mgr.): John Drew 21; largest house this season. Kathryn Robson 26. Al. Wilson 28.

HARRISBURG.—ASSEMBLY HALL (W. A. Braithwaite and Co., mgrs.): A Merry Chase 28.

WASHINGTON.

SPOKANE.—THEATRE (Don L. Weaver, mgr.): The Huguenots 12, 13 in Robin Hood and Maid Marian. Florence Roberts 19-25 in Magda, Zaza, and The Unwelcome Mrs. Hatch; large business.——AUDITORIUM (Harry C. Hayward, mgr.): The Irish Prevaricator 12-14; large business.

WALLA WALLA.—THE NEW WALLA WALLA THEATRE (Charles F. Van De Water, mgr.): Pickings from Puck 23 to fair business. Minstrels 25 (local) to good house. Weary Willie Walker 26. Harris and Dunscombe (local) 28. Mme. Bruce 29.

TACOMA.—THEATRE (Col Hoff's, mgr.): The Huguenots 9 in Robin Hood and Maid Marian; splendid house in evening. The Tyranny of Tears 15 to fair attendance.——LYCEUM: Dark.

WHATCOM.—BECK'S THEATRE (A. B. Jewett, mgr.): The Huguenots in Robin Hood 9. S. R. O. Captain Jinks 14; business light. The Wrong Mr. Wright 16.

WEST VIRGINIA.

WHEELING.—COURT THEATRE (E. B. Prentiss, mgr.): Otis Skinner 17; large audience. A Chinese Honeymoon 19. Grace George 24. Francis Wilson 26. German Theatre co. 27, 28. Mildred Holland 30. Winchester 31.——GRAND OPERA HOUSE (Charles A. Fisher, mgr.): King Dramatic co. 12-17; successful week. Plays: Sapho, Master and Man, and Shenandoah. New York Day by Day 19-24; good business. Just Struck Town 26-28. The Great White Diamond 29-31. Only a Shop Girl 26-31.

CHARLESTON.—BURLEW OPERA HOUSE (G. S. Burlew, mgr.): Otis Skinner in Lorenzo 16; S. R. O. Brown's in Town 19; good business. A Break for Liberty 20; fair business. Old Arkansaw 21. Gypsy Jack 22. Human Hearts 23. Jess Grady Feb. 2. The Belle of New York 3. Rose Coghlan 12. Thomas Jefferson 14.

GRAFTON.—BRINKMANN OPERA HOUSE (Charles Brinkmann, mgr.): Conroy and Mack Comedians 12-17 turned 'em away. Plays last half of week: A Debt of Honor, A Woman of the World, Her Father's Crime, The Fatal Wedding (return) 24. Winchester 27. A Merry Chase Feb. 2. William Theatry co. 9-14.

HUNTINGTON.—THEATRE (George R. Gallatt, mgr.): Indiana Folks 14 cancelled. Hoffman's Tourists 17 cancelled. A Break for Liberty 19; crowded house. Gypsy Jack 21. Old Arkansaw 22. Morrison's Faust 24. Human Hearts 31. The Belle of New York Feb. 2. Chicago Stock co. 3-7. The Minister's Son 9. Rose Coghlan 11.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, mgr.): I Go Abroad 22-24 cancelled. The Middleman 26. Gus Sun's Minstrels 28. The Three Musketeers Feb. 2. Porter J. White 12. Conroy and Mack 16-21.

MARTINSBURG.—CENTRAL OPERA HOUSE (A. F. Lambert, mgr.): Guy Brothers' Minstrels 21; large house. Winchester 22; large house. Heart of Chicago 28. A Merry Chase 31.

WESTON.—CAMDEN OPERA HOUSE (George V. Pinster, mgr.): Conroy and Mack 19-24 in In Dixie Land and Dangers of New York to good houses.

SISTERSVILLE.—AUDITORIUM (A. R. Doyle, mgr.): Myrkle-Harder co. 19-24 opened in A Nutmeg Match to S. R. O.

NEW MARTINSVILLE.—GRAND OPERA HOUSE (C. T. Kidwell, mgr.): Old Arkansaw 16; large house. A Desperate Chance 23.

WISCONSIN.

HAY CLAIRE.—GRAND OPERA HOUSE (C. D. Mann, mgr.): Daniel Kelly in The Old Mill Stream 14; good house. The Heart of Maryland 17; fair house. Rudolph Aronson in Our Boys 18; good business. Ben Greet Players 19-24 in Much Ado About Nothing, Twelfth Night, Merchant of Venice, Comedy of Errors, Taming of the Shrew, and Merry Wives of Windsor to good business. Mme. Modjeska 26. Sweet Clover 27. Lost River 28. Lyceum Lyceum 29. Lovers' Lane 30. GRAND (Jay and Tarbell, mgrs.): Wm. Wint, When Minstrels 16; large house. Mme. Modjeska 23.

SAN ANTONIO.—GRAND OPERA HOUSE (Shelley E. Cook, mgr.): When We Were Twenty-one 22; good attendance. Lena Ruhl in The Jewess 23; fair business. Mr. Dr Bowes's Minstrels 24; fair business. Devil Dogs 26. Lovers' Lane 27. Alice of Old Vincennes 28. Los Angeles Opera co. 29. Hoffa's Minstrels 30. OPERA HOUSE (E. A. Kemp, mgr.): Aubrey Stock co. 19-27 to good business; 4th week. Plays: How the Boer and Tommy Answered.

DALLAS.—THEATRE (George Auer, mgr.): Dark and Adelphi 19; only good business. When We Were Twenty-one 20; good audience. Gertrude Coghlan in Alice of Old Vincennes 21; pleasing audience. Sousa and Pryor's Band 22; fair business. Mr. Dr Bowes's Minstrels 23; fair business. Aubrey and Gertrude Coghlan in The Jewess 24. Alice of Old Vincennes 25. OPERA HOUSE (E. A. Kemp, mgr.): Aubrey Stock co. 19-27 to good business; 4th week. Plays: How the Boer and Tommy Answered.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, mgr.): Rose Coghlan 19; fair audience. When We Were Twenty-one 20; good audience. Sousa and Pryor's Band 21; good business. Aubrey and Gertrude Coghlan in The Jewess 22; fair business. Mr. Dr Bowes's Minstrels 23; fair business. Aubrey and Gertrude Coghlan in Alice of Old Vincennes 24. Aubrey and Gertrude Coghlan in The Jewess 25. Los Angeles Opera co. 26. Hoffa's Minstrels 27.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Fred Greenwall, mgr.): Sousa and Pryor's Band 19; fair audience. Hoffa, Bill 20 to fair house. Mme. Modjeska 21. The Sunny Side, Thanksgiving 22; good business. When We Were Twenty-one 23 to fair business. Gertrude Coghlan presented Alice of Old Vincennes 27 to good house.

BEAUMONT.—OPERA HOUSE (M. L. Spencer, mgr.): Hoffa, Bill 12; small house. Sousa and Pryor's Band 13; good house. David Harum 20; crowded house. Lewis Dunbar's Female Minstrels 22; good house. When We Were Twenty-one 23. Pennsylvania 24. Rose Coghlan 26. Haverly's Minstrels 28. At Valley Forge 29.

HOUSTON.—SWEENEY AND COOMBS'S OPERA HOUSE (E. Sweeney, mgr.): Thomas Jefferson in Rip Van Winkle 12; large house. Anna Held in The Little Duchess 13; increasing business. Sousa and Pryor's Band 14; good house. A Wise Member 15. Lovers' Lane 16. Floradora 21. Pawnee's Bill 23.

MARSHALL.—OPERA HOUSE (Livingston and Dolman, mgrs.): Gertrude Coghlan co. in Half Pints 12; good business. Black Patti Troubadours 13; good business. Manager's Ball 17; good business. Hoffa, Bill 18. When We Were Twenty-one 19. Curtis Comedy co. 20-24.

VICTORIA.—HAUCHFILD'S OPERA HOUSE (Geo M. Peters, mgr.): A Wise Member 12. Bennett-Sale co. 13. Hunting for Hawkins Feb. 2. The Dover Express March 7. Lost River 14.

BEAUMONT.—KYLE THEATRE (R. M. Wiess, mgr.): Thomas Jefferson 16; large audience. Rudolph and Adolph 17; packed house. Floradora 18. Mr. Henry of Paris 20. A Wise Member 21. Hoffa, Bill 22.

TEXARKANA.—HARDIN OPERA HOUSE (James M. Drake, mgr.): Gertrude Coghlan 19 to fair business. Wood's Minstrels 24; small house. The Girls of New York 26; crowded house. Hoffa, Bill 27. Curtis Comedy co. Feb. 2-7.

GAINESVILLE.—BROWN'S OPERA HOUSE (George V. Brown, mgr.): Rip Van Wickle (G. A. Stone) 17 to fair business. Who, What, When Minstrels 20. The Lord o' Cotton Feb. 2. Kate Emmett 3. The Snow Girl 7.

CLARKSVILLE.—TRILLING OPERA HOUSE (C. O. Gaines, mgr.): Black Patti Troubadours 15; fair business. Hoffa, Bill 16; full house. Who, What, When Minstrels 28.

SHERMAN.—OPERA HOUSE (L. Rennan, mgr.): Black Patti Troubadours 12; capacity house. Hoffa, Bill 13; light business. Devil Harum 14; good business. When We Were Twenty-one 17; fair business.

BRENHAM.—GRAND OPERA HOUSE (Alex Strauss, mgr.): Bennett-Sale co. 16; fair house. Finnigan's Ball 23. Gertrude Coghlan 26. Pennsylvania 28.

GALVESTON.—GRAND OPERA HOUSE (M. C. Michael, mgr.): Anna Held 12 in The Little Duchess; crowded house. Mason and Mason in Rudolph and Adolph 16; fair business.

LONGVIEW.—OPERA HOUSE (J. T. Smith, mgr.): Samuel of Posen's Brother 21 failed to appear. Barry-Lyon co., Feb. 2-4. Hunting for Hawkins 5. George W. Scott co. 16-21.

BELTON.—GRAND OPERA HOUSE (A. J. Burres, mgr.): When We Were Twenty-one 14; attendance poor; weather bad. Who, What, When Minstrels 15; weather very bad; attendance small.

CORSICANA.—MERCHANTS' OPERA HOUSE (L. C. Bevare, mgr.): Rose Coghlan 16 to fair house. The Princess Bonnie 17 (local) to large house. David Harum 19. Lovers' Lane 21. Gertrude Coghlan 23.

TYLER.—GRAND OPERA HOUSE (A. Hicks, mgr.): David Harum 18; good business. Finnigan's Ball 20 to good house. When We Were Twenty-one 22.

M'KINNEY.—OPERA HOUSE (Henry W. Warden, mgr.): When We Were Twenty-one 20. Who, What, When Minstrels 21. A Wise Woman 24.

CALVERT.—OPERA HOUSE (J. P. Castmir, mgr.): Jordan's Oriental Minstrels 12; good business. Brennan-Sale Comedy co. 14; crowded house.

GREENVILLE.—KING OPERA HOUSE (Walter Bean, mgr.): Finnegan's Ball 13; good business. Gertrude Coghlan 15. David Harum 16.

PITTSBURG.—OPERA HOUSE (Hess and Goldberg, mgrs.): Swing-Taylor co. 15-17; fair business. Curtis Comedy co. Feb. 2-7.

ABILENE.—LYCEUM THEATRE (W. Saunderson, mgr.): Hans Hanson 19; good house. Olympia Opera co. 23; capacity. Noble Dramatic co. 29-34.

CLEBURNE.—BROWN'S OPERA HOUSE (Captain John C. Brown, mgr.): Hans Hanson 17; audience fair.

DENNAM.—OPERA HOUSE (V. Steger, mgr.): Pennsylvania 21.

HENDERSON.—OPERA HOUSE (Syd De La Mar, mgr.): Wilson Frye co. failed to appear. Dark.

EL PASO.—MYARS OPERA HOUSE (W. A. Rogers, mgr.): Hunting for Hawkins 23.

SAN ANGELO.—OPERA HOUSE (Aug. Beltzen, mgr.): Dark.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (Geo. W. F. Walker, mgr.): Richard Carvel 19; good business. Henry Miller Players 20. Kilroy's Minstrels co. 22-24. The Lion's Mouse 25. Mme. Modjeska 26. Quality and Water Minstrels 27.

BARRE.—OPERA HOUSE (W. W. Lovejoy, mgr.): Richard Carvel 16. Henry Miller Players 20. J. A. Cummings Stock co. Feb. 2-7. Hearts of Oak 11. Quality and Water Minstrels 17.

MONTPELIER.—SLANCHARD OPERA HOUSE (G. L. Blanchard, mgr.): Henry's Moving Pictures 21. Royal Opera co. 23-28.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, mgrs.): Andrew Mack 20 to large audience. Dark 22-31.

BRATTLEBORO.—AUDITORIUM (George H. Fox, mgr.): Dark.

WOODSTOCK.—MUSIC HALL: Royal Comic Opera co. 23-28.

RUTLAND.—OPERA HOUSE (A. W. Hopkins, mgr.): A Royal Slave 19 to fair house.

SPRINGFIELD.—OPERA HOUSE (George H. Stiles, mgr.): Samantha Allen (local) 22, 23.

BELLOWS FALLS.—OPERA HOUSE: Dark.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas S. Lewis, mgr.): Katherine Kidder in An Eye for An Eye 14 to fair house. The Village Postmaster 17; fair house. Kate Kidder in When Knighthood Was in Flower 18; large audience. John Drew in The Mummy and the Humming Bird 19; crowded audience of women. Andrew 20; crowded house. Mme. Modjeska 21. Richard Carvel 22. Lovers' Lane 23.——THE GRAND (Jay and Tarbell, mgrs.): Wm. Wint, When Minstrels 16; large house. Mme. Modjeska 23.

SAN ANTONIO.—GRAND OPERA HOUSE (Shelley E. Cook, mgr.): When We Were Twenty-one 22; good attendance. Lena Ruhl in The Jewess 23; fair business. Mr. Dr Bowes's Minstrels 24; fair business. Devil Dogs 26. Lovers' Lane 27. Alice of Old Vincennes 28. Los Angeles Opera co. 29. Hoffa's Minstrels 30. OPERA HOUSE (E. A. Kemp, mgr.): Aubrey Stock co. 19-27 to good business; 4th week. Plays: How the Boer and Tommy Answered.

DALLAS.—THEATRE (George Auer, mgr.): Dark and Adelphi 19; only good business. When We Were Twenty-one 20; good audience. Gertrude Coghlan in Alice of Old Vincennes 21; pleasing audience. Sousa and Pryor's Band 22; fair business. Mr. Dr Bowes's Minstrels 23; fair business. Aubrey and Gertrude Coghlan in The Jewess 24. Alice of Old Vincennes 25. OPERA HOUSE (E. A. Kemp, mgr.): Aubrey Stock co. 19-27 to good business; 4th week. Plays: How the Boer and Tommy Answered.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, mgr.): Rose Coghlan 19; fair audience. When We Were Twenty-one 20; good audience. Sousa and Pryor's Band 21; good business. Aubrey and Gertrude Coghlan in The Jewess 22; fair business. Mr. Dr Bowes's Minstrels 23; fair business. Aubrey and Gertrude Coghlan in Alice of Old Vincennes 24. Aubrey and Gertrude Coghlan in The Jewess 25. Los Angeles Opera co. 26. Hoffa's Minstrels 27.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Fred Greenwall, mgr.): Sousa and Pryor's Band 19; fair audience. Hoffa, Bill 20 to fair house. Mme. Modjeska 21. The Sunny Side, Thanksgiving 22; good business. When We Were Twenty-one 23 to fair business. Gertrude Coghlan presented Alice of Old Vincennes 27 to good house.

BEAUMONT.—OPERA HOUSE (M. L. Spencer, mgr.): Hoffa, Bill 12; small house. Sousa and Pryor's Band 13; good house. David Harum 20; crowded house. Lewis Dunbar's Female Minstrels 22; good house. When We Were Twenty-one 23. Pennsylvania 24. Rose Coghlan 26. Haverly's Minstrels 28. At Valley Forge 29.

HOUSTON.—SWEENEY AND COOMBS'S OPERA HOUSE (E. Sweeney, mgr.): Thomas Jefferson in Rip Van Winkle 12; large house. Anna Held in The Little Duchess 13; increasing business. Sousa and Pryor's Band 14; good house. A Wise Member 15. Lovers' Lane 16. Floradora 21. Pawnee's Bill 23.

MARSHALL.—OPERA HOUSE (Livingston and Dolman, mgrs.): Gertrude Coghlan co. in Half Pints 12; good business. Black Patti Troubadours 13; good business. Manager's Ball 17; good business. Hoffa, Bill 18. When We Were Twenty-one 19. Curtis Comedy co. 20-24.

VICTORIA.—HAUCHFILD'S OPERA HOUSE (Geo M. Peters, mgr.): A Wise Member 12. Bennett-Sale co. 13. Hunting for Hawkins Feb. 2. The Dover Express March 7. Lost River 14.

BEAUMONT.—KYLE THEATRE (R. M. Wiess, mgr.): Thomas Jefferson 16; large audience. Rudolph and Adolph 17; packed house. Floradora 18. Mr. Henry of Paris 20. A Wise Member 21. Hoffa, Bill 22.

TEXARKANA.—HARDIN OPERA HOUSE (James M. Drake, mgr.): Gertrude Coghlan 19 to fair business. Wood's Minstrels 24; small house. The Girls of New York 26; crowded house. Hoffa, Bill 27. Curtis Comedy co. Feb. 2-7.

GAINESVILLE.—BROWN'S OPERA HOUSE (George V. Brown, mgr.): Rip Van Wickle (G. A. Stone) 17 to fair business. Who, What, When Minstrels 20. The Lord o' Cotton Feb. 2. Kate Emmett 3. The Snow Girl 7.

CLARKSVILLE.—TRILLING OPERA HOUSE (C. O. Gaines, mgr.): Black Patti Troubadours 15; fair business. Hoffa, Bill 16; full house. Who, What, When Minstrels 28.

SHERMAN.—OPERA HOUSE (L. Rennan, mgr.): Black Patti Troubadours 12; capacity house. Hoffa, Bill 13; light business. Devil Harum 14; good business. When We Were Twenty-one 17; fair business.

BRENHAM.—GRAND OPERA HOUSE (Alex Strauss, mgr.): Bennett-Sale co. 16; fair house. Finnigan's Ball 23. Gertrude Coghlan 26. Pennsylvania 28.

GALVESTON.—GRAND OPERA HOUSE (M. C. Michael, mgr.): Anna Held 12 in The Little Duchess; crowded house. Mason and Mason in Rudolph and Adolph 16; fair business.

LONGVIEW.—OPERA HOUSE (J. T. Smith, mgr.): Samuel of Posen's Brother 21 failed to appear. Barry-Lyon co., Feb. 2-4. Hunting for Hawkins 5. George W. Scott co. 16-21.

BELTON.—GRAND OPERA HOUSE (A. J. Burres, mgr.): When We Were Twenty-one 14; attendance poor; weather bad. Who, What, When Minstrels 15; weather very bad; attendance small.

CORSICANA.—MERCHANTS' OPERA HOUSE (L. C. Bevare, mgr.): Rose Coghlan 16 to fair house. The Princess Bonnie 17 (local) to large house. David Harum 19. Lovers' Lane 21. Gertrude Coghlan 23.

TYLER.—GRAND OPERA HOUSE (A. Hicks, mgr.): David Harum 18; good business. Finnigan's Ball 20 to good house. When We Were Twenty-one 22.

M'KINNEY.—OPERA HOUSE (Henry W. Warden, mgr.): When We Were Twenty-one 20. Who, What, When Minstrels 21. A Wise Woman 24.

CALVERT.—OPERA HOUSE (J. P. Castmir, mgr.): Jordan's Oriental Minstrels 12; good business. Brennan-Sale Comedy co. 14; crowded house.

GREENVILLE.—KING OPERA HOUSE (Walter Bean, mgr.): Finnegan's Ball 13; good business. Gertrude Coghlan 15. David Harum 16.

PITTSBURG.—OPERA HOUSE (Hess and Goldberg, mgrs.): Swing-Taylor co. 15-17; fair business. Curtis Comedy co. Feb. 2-7.

ABILENE.—LYCEUM THEATRE (W. Saunderson, mgr.): Hans Hanson 19; good house. Olympia Opera co. 23; capacity. Noble Dramatic co. 29-34.

CLEBURNE.—BROWN'S OPERA HOUSE (Captain John C. Brown, mgr.): Hans Hanson 17; audience fair.

DENNAM.—OPERA HOUSE (V. Steger, mgr.): Pennsylvania 21.

HENDERSON.—OPERA HOUSE (Syd De La Mar, mgr.): Wilson Frye co. failed to appear. Dark.

EL PASO.—MYARS OPERA HOUSE (W. A. Rogers, mgr.): Hunting for Hawkins 23.

SAN ANGELO.—OPERA HOUSE (Aug. Beltzen, mgr.): Dark.

LETTER LIST.

[illegible]

WOMEN.

Aarons, Lena, Florence Arnold, Mabel Archer, Alice Abbott, Belle Atwell.

Bedford, Kathryn, Gabrielle Burnett, Jean Burton, Kitty Bond, Ada Boone, Blanche Bayne, Ada Bennett, Sadie Alice Brown, Laura Beach, Edith Blanchard, Fanny Brown, Florence Bennett, Bessie Bell, Mabel Bennett, Queen Bland, Pearl Bonita, Alice Bunty, Ida Beaumont.

Cameron, Gene, Sally Caldwell, May Cordelia, Gertie Cassidy, Hazel H. Collins, Lucille C. Clark, Gertie Carr, Leola Chadwick, Nina Clark, Lucretia Collins, Ida B. A. Campbell, Virginia Chase, Mrs. Courtney, Ella Carson.

Dobson, Jessie, Johnnie De Guignon, Louise Dunbar, May De Sale, Gertrude Dunbar, Hattie Dodge, Ina Dale, Lu Bill Dale, Hazel Dale, Mamie Dunn.

Elsworth, L., Vivian D. Elsworth, Jessie Elmer, Julia Emmonds.

Fleetwood, Miss, Mrs. Fleetwood, Margaret Fitzgerald, Rose Flynn, F. French, Marie French, Lottie Fort.

Gardner, Betty, Ada George, Mrs. F. H. Gerard, Ethel Grace, Helen Gallagher, Yolanda Gaston, Marguerite Grant, Alice Gray, Harriet George, Virginia Gale, Daisy Gray, Ruth G. Gaskin, Winifred Gassaway, Ada Gish, Hildebrand Gertrude.

Hilliard, Florence, Rae Herring, Mrs. H. A. Hargraves, Miss Hartley, Mrs. Martin Heath, Mrs. Hyde, Grace Humphrey, Alice

GOSSIP OF THE TOWN.

Katie Mitchell is lying ill at her home in this city.

Maud Browning succeeded Jane Kennark in her roles in the recent productions of Lend Me Five Shillings and A Lottery of Love, presented by the Players' Stock company of Chicago.

Edward E. Saller has resigned from The Man Who Dared company.

Little Miss Lillian, the American toe dancer, has achieved a London success in the pantomime of Cinderella.

Williams and Walker, in a musical play entitled In Dahomey, may be the attraction to follow When Johnny Comes Marching Home at the New York Theatre.

The Elks of Bedford, Ind., gave an elaborate banquet on Jan. 15, upon which occasion one hundred new members were installed. Members of the order from Indianapolis, Louisville, Vincennes and Chicago were present at the ceremonies.

Sanford B. Ehrlich, manager of West's Minstrels, is seriously ill. He has been at Goshen, Ind., for some weeks past.

Mrs. Eleanor Penn Errington, a Washington society woman, has joined the company headed by James T. Powers.

Sonia Drake, who recently on the inheritance of a fortune left the cast of The Silver Slipper, started on Wednesday for a tour of the world.

Frank Batten, formerly of the For Her Children's Sake company, has brought suit against Sullivan, Harris and Woods, alleging that the traveling manager of the company, Bernard Thornton, recently assaulted him, inflicting such serious injuries as to render him unable to play his part as a laughing comedian. He demands $25,000 damages.

Miss Earl Andrews, who is convalescing from her recent illness, will rejoin her husband, Harry O. Andrews, and the Janice Meredith company in Washington on Feb. 8.

Agnes Findlay has resigned from Amelia Bingham's company, now playing A Modern Magician.

Owing to the illness of Carolyn Mackey-Bellair, who has been compelled to retire from The Road to Ruin company, Clarence Bellair, her husband, has temporarily given up his part in The Fisherman's Daughter company.

Mrs. F. Richard Allen (Alice Walker) recently spent several days with her husband, who is now playing leads in McWade's Winchester company.

The directors of the Harlem Bank of Commerce, accompanied by their wives and guests, attended Tuesday night's performance at the Harlem Opera House, where Nat C. Goodwin and Maxine Elliott were appearing in The Altar of Friendship.

The Paris Figaro states that George Edwardes has arranged with Georges Duval, the French dramatist, to collaborate with George Grossmith in the libretto of the next musical piece at the Prince of Wales'. Ivan Caryll is the composer.

Messrs. Hall and Barton, who control a California circuit which includes Oakland, Sacramento, Stockton, San Jose, and Fresno, have established general offices at Oakland.

Marie Allen has been engaged for the sextette of Fisher's production of Florodora, now at the Academy of Music.

Daniel Arthur has engaged Grace Cameron to support Marie Cahill in the forthcoming production of Nancy Brown.

Kitty La Shelle has engaged Thomas Ross to create the title-role in Checkers, the new play written around George Bloomom's story of that name.

The Dorothea Sisters are spending a few months at the residence of their sister in Martinsville, W. Va.

Lorraine Hollis, who has been starring in Forget-Me-Not, has returned to New York with her company to begin rehearsals for her production of Du Barri, in which she will appear in February. Joseph Lawrence has been re-engaged as leading man of the company.

Louis Maurice, who has been the musical director for Charles H. Yale and Sidney R. Ellis in the starring tour of Al. H. Wilson during the past three seasons, has resigned.

Madame Blanche de Tourney, who was taken ill in December at Evanston, Ill., has recovered and on Jan. 5 resumed her tour.

ENGAGEMENTS.

David V. Bush, Arthur B. Jennings, F. J. Moore, and Leah Gaston, by Charles W. Burrill for Saved from the Sea.

Harry Allen, as business-manager for the Harry Jenkins company, now on tour.

Jenny J. Abbott, for the part of Pedro in H. W. Savage's production of King Dodo.

Charles B. Hanover, for Carl A. Haswin's company in The Counterfeiters.

Roy Benton and George A. Fielding, for the Charles B. Hanford company.

Nina Gilbetta, for A Minister's Daughter.

Lillie Leigh, for Nancy Brown.

Ella Darling, for The Little Church Around the Corner.

Charles D. Pitt, for Chauncey Olcott's company, playing boy's part in Old Limerick Town.

Thomas Chatterton, by Agnes Ardeck, for Mademoiselle Louise.

Ed J. Le Saint, by J. Wesley Rosenquest for Robert Hunott.

Aubrey St. Clair, for the role of Cigarette in Carlton and Graham's Under Two Flags.

For New York Day by Day company, Harry Driscoll and Henry Finkle.

Leslie Allen Walker, for Under Southern Skies.

Milton Aborn has engaged the following people for his very elaborate scheme of giving comic opera in the principal cities during the coming Spring and Summer: Robert Wilson, Laura Dudin, Albert Mahar, Herman Blackman, Clara Lane, Augusta Barber, Bessie Fairbain, J. K. Murray, William Broderick, Newman Hawkins, Grace Cameron, Leon Winters, C. Harry Warren, John Dunsmuir, Harry Brown, Frank Wesley, Ben Lodge, Villa Knox, Agnes Paul, Laura Clement, Douglas Flint, Charles Allison, Edna Thornton, Beatrice Holmes, Fred Knight, William Schuster, William Corliss, Walter Lawrence, Olive Thorne, John Mayon, George Shields, John Reed, Beatrice Goodall, John E. Dewey, Joseph W. Smith, Frank Deshon, Clarence Robiere, Milton Smith, Joe Nicol, Carl Harton, George W. Callahan, E. Hoyt Albergen, Laura Millard, Hattie Belle Ladd, Hattie Arnold. In addition to the above a chorus of about four hundred will be engaged.

Sidney Herbert, Mrs. Henry Vandenhoff, Beverly Sitgreaves, Kate Byron, Hugo Toland, and Hattie Russell, for the production of Resurrection at the Victoria Theatre.

Manuel Alexander, for Sam Blair's Boy of the Streets company.

David Van Dalta, for Charles W. Burrell's Saved from the Sea company.

H. Hancock, as musical director, with Al. H. Wilson.

Harry Dickson, for My Friend from India.

Josephine Claimont Dickson, for Hunting for Hawkins.

Nettie Black has been engaged by Kathryn Kidder as her leading woman in An Eye for An Eye.

A. A. Thayer and Thomas J. Myers, managers of the Sweet Clover co., have engaged William C. Justice as business-manager in advance and Frank A. Johnstone as agent, for their Southern tour. This arrangement enables Mr. Myers to accept the management of the Orpheum Road Show for the rest of the season, relieving Clarence Drown, who will manage the Orpheum in Los Angeles, Cal.

Harry Shelby, for leading heavy parts with The Lights of Gotham co.

Clarence Turner, as Handsome Harry for The Minister's Daughters co.

Frank Wheeler, as Press Agent for Rice's Show Girl co. (Western).

Judith Berdiz, for Daniel V. Arthur's production of Nancy Brown.

Charlotte Guinan, for prima donna role in Rice's Show Girl co. (Western).

Edith Sinclair, for Hurtig and Seamon, as leading woman for Old Dutch.

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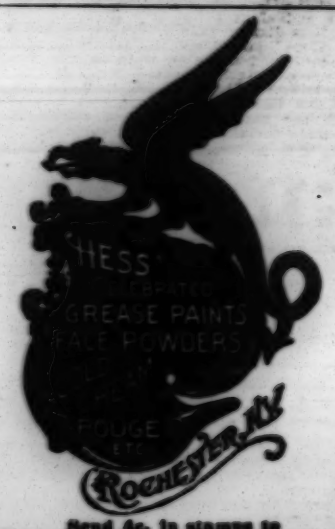

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